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FORTY SONGS  
JOHANNES BRAHMS  
EDITED BY  
JAMES HUNEKER  
FOR HIGH VOICE



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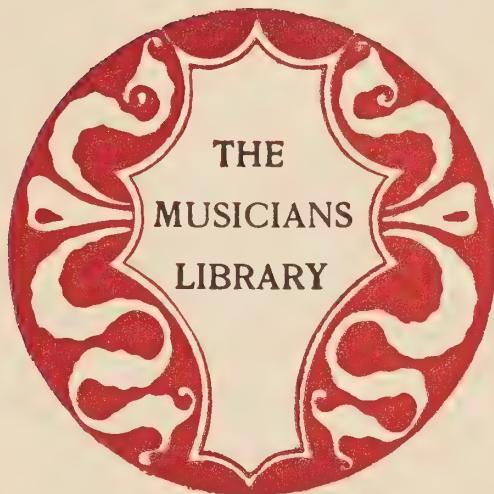
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FORTY SONGS  
BY JOHANNES BRAHMS



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**JOHANNES BRAHMS**

EDITED BY  
**JAMES HUNEKER**  
FOR HIGH VOICE



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# CONTENTS

		PAGE
Kinderlieder	No. 4. The Little Sandman ( <i>Sandmännchen</i> )	I
Op. 3	No. 1. Faithful Love ( <i>Liebestreu</i> )	3
Op. 7	No. 1. True Love ( <i>Treue Liebe</i> )	8
	No. 2. The Huntsman ( <i>Parole</i> )	12
	No. 5. My Mother loves Me not ( <i>Die Trauernde</i> )	17
Op. 14	No. 2. A Maiden rose at Early Dawn ( <i>Vom verwundeten Knaben</i> )	18
Op. 19	No. 5. To an Æolian Harp ( <i>An eine Aeolsharfe</i> )	22
Op. 32	No. 9. My Queen ( <i>Wie bist du meine Königin</i> )	28
Op. 33	No. 9. Slumber Song ( <i>Ruhe, Süssliebchen</i> )	32
Op. 43	No. 1. Love is for ever ( <i>Von ewiger Liebe</i> )	40
	No. 2. That Night in May ( <i>Die Mainacht</i> )	47
Op. 46	No. 4. To the Nightingale ( <i>An die Nachtigall</i> )	51
Op. 48	No. 1. The Watchful Lover ( <i>Der Gang zum Liebchen</i> )	55
Op. 49	No. 2. To a Violet ( <i>An ein Veilchen</i> )	58
	No. 4. Cradle Song ( <i>Wiegenlied</i> )	63
Op. 63	No. 2. Remembrance ( <i>Erinnerung</i> )	66
	No. 5. My Heart is in Bloom ( <i>Meine Liebe ist grün</i> )	71
	No. 8. Oh, That I might retrace the Way ( <i>O wüsst' ich doch den Weg zurück</i> )	76
Op. 70	No. 2. Song of the Skylark ( <i>Lerchengesang</i> )	80
Op. 71	No. 5. Love Song ( <i>Minnelied</i> )	83
Op. 72	No. 3. The Quiet Wood ( <i>O kühler Wald</i> )	86
	No. 4. Lament ( <i>Verzagen</i> )	89
Op. 84	No. 4. The Disappointed Serenader ( <i>Vergebliches Ständchen</i> )	95
Op. 85	No. 6. In Lonely Wood ( <i>In Waldseinsamkeit</i> )	100
Op. 86	No. 2. In Summer Fields ( <i>Feldeinsamkeit</i> )	103
Op. 94	No. 2. Arise, Beloved Vision ( <i>Steig' auf, geliebter Schatten</i> )	106
	No. 4. Sapphic Ode ( <i>Sapphische Ode</i> )	109
Op. 95	No. 2. My Every Thought is with Thee, Love ( <i>Bei dir sind meine Gedanken</i> )	111
	No. 6. Maiden's Song ( <i>Mädchenlied</i> )	115
Op. 96	No. 1. Oh, Death is like the Cooling Night ( <i>Der Tod, das ist die kühle Nacht</i> )	117
Op. 97	No. 1. Nightingale ( <i>Nachtigall</i> )	121
	No. 2. A Bird flies over the Rhine ( <i>Auf dem Schiffe</i> )	124
	No. 5. Come soon ( <i>Komm bald</i> )	128
Op. 103	No. 7. Do You often call to Mind? ( <i>Kommt dir manchmal in den Sinn?</i> )	131
Op. 105	<u>No. 1.</u> A Thought like Music ( <i>Wie Melodien zieht es mir</i> )	134
	No. 2. Lighter far is now my Slumber ( <i>Immer leiser wird mein Schlummer</i> )	138
	No. 5. Treachery ( <i>Verrath</i> )	142
Op. 106	No. 1. Serenade ( <i>Ständchen</i> )	148
	No. 3. The Frost was White ( <i>Es hing der Reif</i> )	152
	No. 4. My Songs ( <i>Meine Lieder</i> )	156



# INDEX

## [ ENGLISH ]

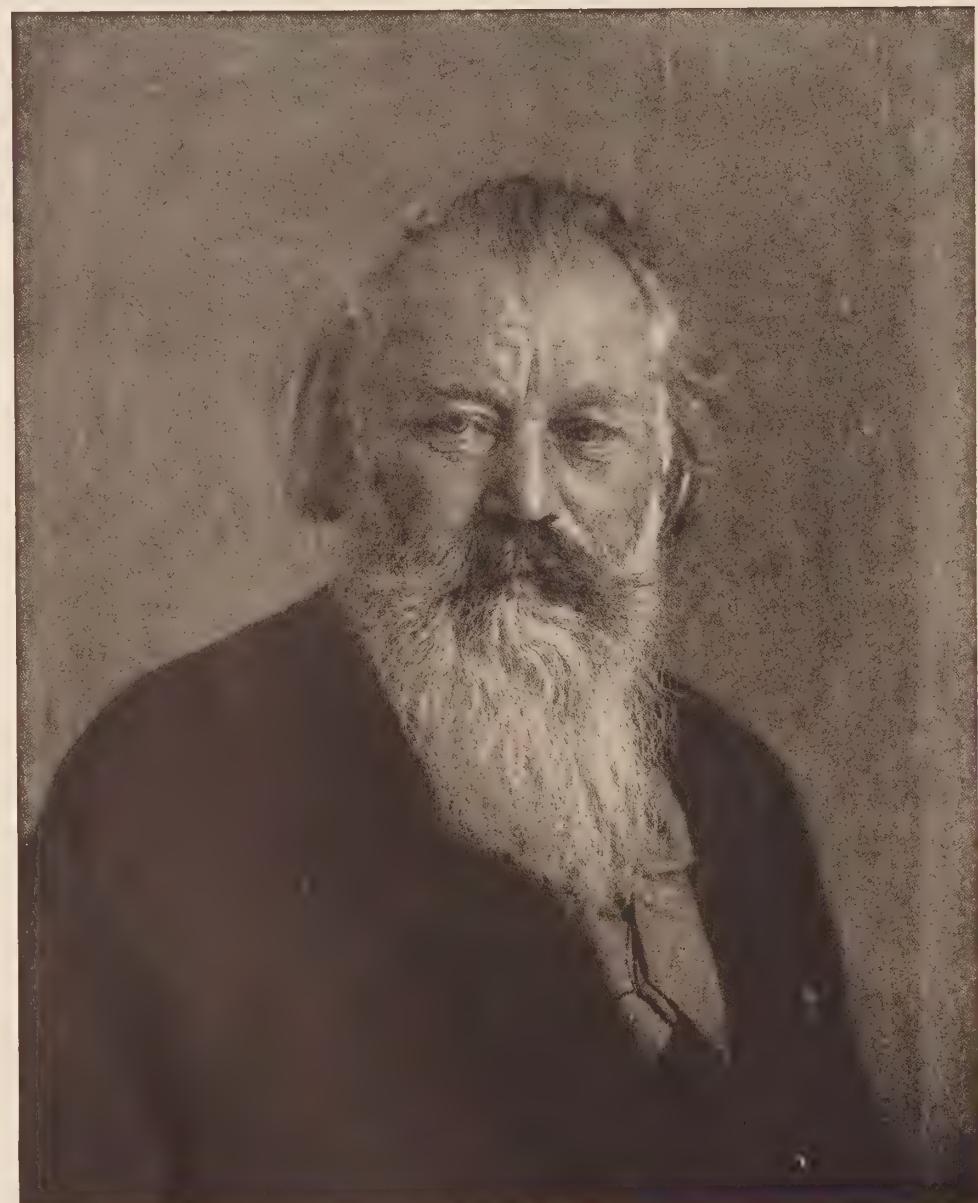
- Arise, Beloved Vision. Op. 94, No. 2  
 Bird flies over the Rhine, A. Op. 97, No. 2  
 Come soon. Op. 97, No. 5  
 Cradle Song. Op. 49, No. 4  
 Disappointed Serenader, The. Op. 84, No. 4  
 Do You often call to Mind? Op. 103, No. 7  
 Faithful Love. Op. 3, No. 1  
 Frost was White, The. Op. 106, No. 3  
 Huntsman, The. Op. 7, No. 2  
 In Lonely Wood. Op. 85, No. 6  
 In Summer Fields. Op. 86, No. 2  
 Lament. Op. 72, No. 4  
 Lighter far is now my Slumber. Op. 105, No. 2  
 Little Sandman, The. (Kinderlieder, No. 4)  
 Love is for ever. Op. 43, No. 1  
 Love Song. Op. 71, No. 5  
 Maiden rose at Early Dawn, A. Op. 14, No. 2  
 Maiden's Song. Op. 95, No. 6  
 My Every Thought is with Thee. Op. 95, No. 2  
 My Heart is in Bloom. Op. 63, No. 5  
 My Mother loves Me not. Op. 7, No. 5  
 My Queen. Op. 32, No. 9  
 My Songs. Op. 106, No. 4  
 Nightingale. Op. 97, No. 1  
 Oh, Death is like the Cooling Night. Op. 96, No. 1  
 Oh, That I might retrace the Way. Op. 63, No. 8  
 Quiet Wood, The. Op. 72, No. 3  
 Remembrance. Op. 63, No. 2  
 Sapphic Ode. Op. 94, No. 4  
 Serenade. Op. 106, No. 1.  
 Slumber Song. Op. 33, No. 9  
 Song of the Skylark. Op. 70, No. 2  
 That Night in May. Op. 43, No. 2  
 Thought like Music, A. Op. 105, No. 1  
 To a Violet. Op. 49, No. 2  
 To an Æolian Harp. Op. 19, No. 5  
 To the Nightingale. Op. 46, No. 4  
 Treachery. Op. 105, No. 5  
 True Love. Op. 7, No. 1  
 Watchful Lover, The. Op. 48, No. 2

## [ GERMAN ]

PAGE		PAGE
106	An die Nachtigall. Op. 46, No. 4	51
124	An eine Aeolsharfe. Op. 19, No. 5	22
128	An ein Veilchen. Op. 49, No. 2	58
63	Auf dem Schiffe. Op. 97, No. 2	124
95	Bei dir sind meine Gedanken. Op. 95, No. 2	111
131	Erinnerung. Op. 63, No. 2	66
3	Es hing der Reif. Op. 106, No. 3	152
152	Feldeinsamkeit. Op. 86, No. 2	103
12	Gang zum Liebchen, Der. Op. 48, No. 1	55
100	Immer leiser wird mein Schlummer. Op. 105, No. 2	138
103	In Waldseinsamkeit. Op. 85, No. 6	100
89	Komm bald. Op. 97, No. 5	128
138	Kommt dir manchmal in den Sinn? Op. 103, No. 7	131
1	Lerchengesang. Op. 70, No. 2	80
40	Liebestreu. Op. 3, No. 1	3
83	Mädchenlied. Op. 95, No. 6	115
18	Mainacht, Die. Op. 43, No. 2	47
115	Meine Liebe ist grün. Op. 63, No. 5	71
111	Meine Lieder. Op. 106, No. 4	156
71	Minnelied. Op. 71, No. 5	83
17	Nachtigall. Op. 97, No. 1	121
28	O kühler Wald. Op. 72, No. 3	86
156	O wüsst' ich doch den Weg zurück. Op. 63, No. 8	76
121	Parole. Op. 7, No. 2	12
117	Ruhe, Süßliebchen. Op. 33, No. 9	32
76	Sandmännchen. (Kinderlieder, No. 4)	1
86	Sapphische Ode. Op. 94, No. 4	109
66	Ständchen. Op. 106, No. 1	148
109	Steig' auf, geliebter Schatten. Op. 94, No. 2	106
148	Tod, das ist die kühle Nacht, Der. Op. 96, No. 1	117
32	Trauernde, Die. Op. 7, No. 5	17
80	Treue Liebe. Op. 7, No. 1	8
—47	Vergebliches Ständchen. Op. 84, No. 4	95
134	Verrath. Op. 105, No. 5	142
58	Verzagen. Op. 72, No. 4	89
22	Vom verwundeten Knaben. Op. 14, No. 2	18
51	Von ewiger Liebe. Op. 43, No. 1	40
142	Wie bist du meine Königin. Op. 32, No. 9	28
8	Wiegenlied. Op. 49, No. 4	63
55	Wie Melodien zieht es mir. Op. 105, No. 1	134







J. Breckin:

# JOHANNES BRAHMS



THE composer Johannes Brahms was born at Hamburg, May 7, 1833. He died at Vienna, April 3, 1897. And as Louis Ehlert wrote: "It is characteristic of his nature that he was born in a Northern seaport and his father a contrabassist. Sea air and basses, these are the ground elements of his music. Nowhere is there to be found a Southern luxuriance, amid which golden fruits smile upon every bough, nor the superabundance that spreads its fragrant breath over hill and dale. Nor may there be met that enervating self-absorption, renunciation of effort or Southern brooding submission to fate. . . . Brahms neither dazzles nor does he conquer by assault. Slowly but surely he wins all those hearts that demand from art not only excitement but also that it be filled with sacred fire and endowed with the lovely proportions of the beautiful."

We shall see presently that if Brahms is often austere and self-contained in his instrumental music, he is the reverse in his songs. It was a primal error in criticism to range Brahms among the classicists. He is a romantic by nature; even his formal edifices, built as they are on Bach and Beethoven, depart widely from traditional outlines. A Brahms symphony is no more like a Schumann than a Beethoven symphony; it stands alone in its severe magnificence of mass and color. Ehlert wittily remarks: "We receive the impression that he feels with his head and thinks with his heart."

If the life of Chopin resolved itself into one overshadowing romance, if Tchaïkovsky's career was an enigma to his friends, what may be said of the uneventful record of Brahms's long years of industry? Truly his days were spent in labor, in the unremitting toil Art demands from her votaries, and truly his works are the foundations of his fame. No man devoted himself so

absolutely to his art. It was a consecration. Like Beethoven, Brahms was a bachelor. We catch no glimpses of love disappointments, no tragic partings, no profound griefs except one—the filial regrets over the loss of his mother which culminated in that true temple of manly restrained sorrow and hope, the *German Requiem*. His father was a double-bass player in the Hamburg City Theatre and gave the boy Johannes his first instruction. Later Marxsen took him in hand, drilling him soundly in theory and piano playing. At fourteen he made his first public appearance, playing his own variations on a folk-song. In 1853 he went on a professional tour with Remenyi. He was then twenty, but so accomplished a musician that he transposed at sight the piano part of Beethoven's *Kreutzer Sonata* from A to B flat, the piano being a semitone below pitch.

His piano performances are said to have been brilliant and solid, and not without charm. He wrote for the instrument like a master. We may easily credit the astounding stories told of his memory displayed in the Bach and Beethoven scores. In 1853 Brahms met Joseph Joachim, the Hungarian violin virtuoso, and a lifelong friendship began. Joachim gave the youthful genius, whose powerful head and mobile mask predestined for him a great future, a letter to Robert Schumann. At Düsseldorf that same year he played to Schumann his Opus 1, the C major piano sonata which so impressed the elder composer that he wrote the historic criticism *New Paths*, and in a day Brahms became famous. No adulation, public or critical, could disturb the rhythms of the man's ambitions. He had determined to be Beethoven's successor in the domain of the symphony, and to that goal he marched without haste, without rest. He became conductor of Prince of Lippe-Detmold's orchestra. From 1858 to 1862 he remained in

## JOHANNES BRAHMS

Hamburg sedulously studying, and then went to Vienna, where he conducted the *Singakademie* until 1864. During the following five years Brahms lived in Hamburg, Zurich and Baden-Baden, making concert tours with Julius Stockhausen, the *Lieder* singer. He returned to Vienna in 1869, where, until 1874, he directed the orchestral concerts of the "Gesellschaft der Musikfreunde." Again he left Vienna, residing near Heidelberg. In 1878 he made Vienna his permanent home, not leaving it except on concert tours or for occasional trips to Italy.

Brahms won wealth, honors and content. His life was a simple one; its emotional experiences may be guessed in his music. His was not the

impassioned, dramatic temperament of a Richard Wagner, against whom he was unfortunately pitted by such critical admirers as Eduard Hanslick. Homely in his tastes, hating notoriety, he led the existence of a prosperous *bourgeois*. He had a few intimate friends, and heartily disliked being "lionized." This trait possibly led him to decline the honor of a degree from Cambridge University in 1877. Rather unsocial and timid, he could come out of his shell and be caustically witty when he so desired. He usually spent his summers at Ischl, where he enjoyed chamber-music in his house. The record given us by his contemporaries proves Johannes Brahms to have been a great and a warm-hearted man.

## II

It is not rashly premature to assign a place among the immortals to Brahms. Coming after the last of the belated romanticists, untouched by the fever of the theatre, a realist with imagination, both a classicist and a romanticist, he led music back into its proper channels by showing that a phenomenal sense of form and a mastery of polyphony, second only to Bach, are not incompatible with the faculty of uttering old things in a new way. Brahms is not a reactionary any more than is Richard Wagner. Neither of these men found what he looked for in modern music, so one harked back to Gluck and the Greeks, the other to Bach and Beethoven. Consider the massiveness of Brahms's tonal architecture; consider those structures erected after years of toil; regard the man's enormous fertility of ideas and his enormous patience in developing them; consider the ease with which he moves, shackled by the most difficult forms—not assumed for the mere sake of the difficulty, but because it was the only form in which he could successfully express himself; consider his leavening genius, his active geniality—a geniality that militates against pedantry, scholastic dryness and the arithmetic music of the *Kapellmeister*; consider also the powerful brain of this composer, and then realize that all great works of art are the arduous victories of

great minds over great imaginations. Brahms ever consciously schooled his imagination.

He was his own severest critic. He worked slowly, he produced slowly, and, born contemplative rather than dramatic, he incurred the reproach of being phlegmatic, Teutonic, heavy and thick. There is enough sediment in his collected works to give the color of truth to this allegation; but from the richness and cloudiness of the ferment is drawn off the finest wine; and how fine, how incomparably stimulating, is a draught of this wine after the thin, acid, frothing and bubbling stuff concocted at every season's musical vintage! Brahms is a living reproach to the haste of a superficial generation. Whatever he wrought, he wrought in bronze and for time and not for the hour. He restored to music its formal beauty; he is the greatest symphonist in the constructive sense since Beethoven. He did not fill the symphony with as romantic a content as Schumann, but he never defaced or distorted its flowing contours. Above all, his themes are symphonic. Not a colorist like Berlioz or Liszt, he is one of the greatest masters of pure orchestral line that ever lived. He is accused of not scoring happily. The accusation is not untrue. Brahms does not display the same gracious sense of voicing the needs and capabilities of the orchestral

army as Berlioz, Dvořák and Richard Strauss. His instrumentation is often drab and opaque; but his nobility of utterance, his remarkable eloquence and ingenuity in treatment, allied with the feeling for the appropriate hue, render one forgetful that he was not a painter of tones. He was first the thinker, and wrote as if to him the garb were naught, the pure form, all.

Brahms is the first composer since Beethoven to sound the note of the sublime in his orchestra. He has been called austere for this. He compassed sublimity at times; and to this is allied a rather forbidding quality, a want of commonplace sympathy, a lack of personal profile that made his music disliked by critic, amateur and professional. He never rendered any concession to popularity; indeed he often and perversely went out of his way to displease. The cheap, facile triumph he despised; he saw all Europe covered with second-rate men in music, and he noted that they pleased; their only excuse for living was to give cheap pleasure. This libertinism in art was abhorred by Brahms, for the naturally serious bent of his mind superinduced a species of puritanism. It is a sign of his great culture and flexible mental operations that he studied and admired Wagner.

When the printed list of Brahms's achievements in song, symphony and choral works of vast proportions is studied, amazement is evoked at the fertility and versatility of the man. It is not alone that he wrote four symphonies of surpassing power, two piano concertos, a violin concerto, a double concerto for violin and violoncello, songs, piano pieces, great set compositions like the *Song of Destiny*, *Rinaldo* and the *German Requiem*, duos, trios, quartets, quintets, sextets, all manners of combinations for wood, wind, strings, voices; it is really the sum total of high excellence, the stern unyielding adherence to ideals sometimes almost frostily inhuman, in a word, the logical, consistent and philosophical trend of the man's mind that forces homage. For half a century he pursued the beautiful in its most elusive and difficult form; pursued it when the fashions of the hour, day and year mocked at

such undeviating devotion, when form was called old-fashioned, sobriety voted dull, and footlight passion had invaded music's realm and menaced it in its very stronghold—the symphony.

In a complete life of Johannes Brahms this trait of fidelity, this marvellous spiritual obstinacy, should be lovingly set forth. Because Brahms refused to challenge current tendencies in art and literature, it was believed that he held himself aloof from humanity, was a Brahmin of art, not a bard chanting its full-blooded wants and woes with full throat. Nothing could be wider of the mark. His music throbs with humanity, with its richest blood. He is the greatest contrapuntist after Bach, the greatest architectonist after Beethoven; yet in his songs he is nearly as naïve, as manly, as tender as Robert Burns. His topmost peaks are tremendously remote and glitter and gleam in a rarefied atmosphere; yet how intimate, how full of charm, of graciousness, are his lyrics!

Brahms's workmanship is well-nigh impeccable, his technical mastery of material as great as Beethoven's and only outstripped by Bach's. His contribution to the technics of rhythm is rich, and he has literally popularized the harmonic cross-relations, rediscovered the arpeggio and elevated it from the lowly position of an accompanying figure to an integer of the melodic phrase. He rescued the chord of the sixth from its Bellini and Verdi servitude, as did Wagner the essential turn. The sharp transitions in modulation, the sharpening of minor chords and sixths, the playing of common time against triple and the use of tonalities and rhythms vague, indeterminate and almost misleading are all truly Brahmsian, and enhance the structural values and beauty of his music. He is a wonderful variationist and has the gift of catching and imprisoning moods we call spiritual. Sobriety, earnestness, an intensity that is like the blow of a steam-hammer and a rich informing fantasy are his, a virile spirit and, as Ehlert says, his "art undoubtedly rests upon the golden background of Bach's purity and concentration."

## III

Brahms wrote two hundred songs less four for solo voice and set the various verse of fifty-nine poets. He was not always careful in his selection of this verse, though his taste in matters literary seems to have been superior to Tchaïkovsky's. He did not display the same predilection for Heine as Schumann and Robert Franz, possibly because these two composers had chosen the best work of that poet. Impersonal as is Brahms in absolute music, he is sometimes given to the dolefully sentimental in his poetry. At times he is positively expansive in the real tearful Teutonic style. He loves the open air, the clouds, the grass, the lilacs. He is moved by a violet, and is youthfully fervid when under the balcony of his lyric lady-love twanging a guitar. The scholastic pessimism that intrudes occasionally in his instrumental music is often interrupted in his songs by bursts of humor, jesting, student gaiety. He is genuinely tender in *My Queen* and overflowing with emotion in the *Love Song* (*Minnelied*, Op. 71, No. 5). In *Summer Fields* (*Feldeinsamkeit*, Op. 86, No. 2) the atmosphere is wonderfully enticing. It is a glorious song. There is sly humor in the *Disappointed Serenader* (*Vergebliches Ständchen*, Op. 84, No. 4) and exquisite emotion in *A Thought like Music* (*Wie Melodien*, Op. 105, No. 1). In his very first songs Brahms made a standard that he has seldom surpassed. *Faithful Love* (*Liebestreu*, Op. 3, No. 1) is a song of noble ideas, nobly expressed. It has the familiar sombre key-color which we recognize later in *Love is for ever* (*Von ewiger Liebe*, Op. 43, No. 1) and *Treachery* (*Verrath*, Op. 105, No. 5).

What songs are there in the wonderful song literature of Germany more fragrant with sweetness and unfeigned emotion than *That Night in May* (*Die Mainacht*, Op. 43, No. 2), *To the Nightingale* (*An die Nachtigall*, Op. 46, No. 4), or the *Cradle Song* (*Wiegenlied*, Op. 49, No. 4)? Brahms was peculiarly happy in his delineation of the naïve moods hidden in the native folk-songs. While he never quite reached the adorable sim-

plicity of *Haidenröslein*, his *Little Sandman* (*Sandmännchen*) and other songs of this character are a close second to Schubert. He is also the interpreter of souls discouraged, of the aspirations of those whom sorrow has crushed.

His treatment of the voice is unaffected, though he often buries the vocal part in his piano symphony—to use an old-fashioned term. The web and woof of piano and song are here inextricably woven. Neither Schumann nor Franz has spun the pattern so closely; and yet the vocal quality is never lost, one is never too conscious of the piano accompaniment. Brahms writes flexibly for the voice and seems to divine the hidden meanings of the poet. He employs as it suits him the thorough composed and conventional song forms. Indeed he uses the old-fashioned repetition verse with tantalizing frequency. But he often develops harmonic surprises, as in the case of *My Queen* and *Faithful Love*. The entrance of the major mode in the latter song is like a triumphant flash of sunrise.

The present selection is a just representation of the Brahms song literature. Some of these numbers are difficult; none, not even those of simple structure, are easy; all make exacting demands upon the singer's intelligence, musicianship and emotional powers; and all contain beautiful music. Critical authorities may differ about the permanent qualities of Johannes Brahms's symphonic music, but there is little dispute over his right to rank with Schubert, Schumann and Franz as a great master of lyric art.

There are biographical sketches of Brahms by Reimann and Deiters; but the one by Louis Ehlert, in the volume entitled *From the Tone World*, is the most readable. *Recollections of Brahms* by Dietrich and Widmann has the personal element; and J. A. Fuller-Maitland in *Masters of German Music*, and W. H. Hadow's *Studies in Modern Music [Second Series]* will furnish the student with valuable material and critical commentary.

FORTY SONGS  
BY JOHANNES BRAHMS



To the Children of Robert and Clara Schumann

1

# THE LITTLE SANDMAN

(SANDMÄNNCHEN)

(Published in 1858)

Author unknown

(Original Key)

JOHANNES BRAHMS  
Volks-Kinderlieder N° 4

Andante

SINGSTIMME

1. Die Blü - me - lein sie schla - fen schon längst im Mon - den -  
2. Vö - ge - lein sie san - gen so süß im Son - nen -  
3. män - chen kommt ge - schli - chen und guckt durch's Fen - ster -  
4. män - chen aus dem Zim - mer es schläft mein Herz - chen

VOICE

1. The flow'r - ets all sleep sound ly Be - neath the moon's bright  
2. birds that sang so sweet ly When noon day sun rose  
3. see, the lit - tle sand man At the win - dow shows his  
4. ere the lit - tle sand man Is man - y steps a -

PIANO

molto **p** e dolce  
una corda

schein, sie ni - cken mit den Kö - pfen aus ih - ren Sten - ge - lein.  
schein, sie sind zur Ruh ge - gan - gen in ih - re Nest - chen klein.  
lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.  
fein, es ist gar fest ver - schlos - sen schon sein Guck - äu - ge - lein.

ray; They nod their heads to - geth - er And dream the night a - way.  
high, With - in their nests are sleep - ing; Now night is draw-ing nigh.  
head, And looks for all good chil - dren, Who ought to be in bed.  
way, Thy pret - ty eyes, my dar - ling, Close fast un - til next day.

## REFRAIN\*

Es rüttelt sich der Bliu - then - baum, er säu - selt wie im  
 Das Heim - chen in dem Aeh - ren - grund, es thut al - lein sich  
 Und wo er nur ein Kind - chen fand, streut er ihm in die Au - gen  
 Es leuch - tet Mor - gen mir Will - komm das Aeu - ge - lein so

The bud - ding trees wave to and fro, and mur - mur soft and  
 The crick - et as it moves a - long A - lone gives forth its  
 And, as each wea - ry pet he spies, Throws sand in - to its  
 But they shall ope at morn - ing's light And greet the sun - shine.

Traum.  
kund.  
Sand.  
fromm.

Schla - fe, schla - fe, schlaf' du mein Kin-de - lein!

low.  
song.  
eyes.  
bright.

Sleep - on! sleep - on, sleep on, my lit - tle one!

lein!

2. Die  
3. Sand -  
4. Sand -

one!

2. The  
3. Now  
4. And

FINE

To Bettina von Arnim  
**FAITHFUL LOVE**  
(LIEBESTREU)

(Published in 1854)

(Original Key)

ROBERT REINICK  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 3, N° 1

Molto lento Very slowly (*Sehr langsam*)

VOICE

PIANO

"Drown thy sor - row, thy sor - row and  
„O ver - senk, o ver-senk dein —

grief, my child, In the sea, man - yā fath - om  
Leid, mein Kind, in die See, in die tie - fe

*dreamily*  
*pp(träumerisch)*

down!" See., Though stones will sink to the auf des  
Ein Stein wohl bleibt

*pp*

cor - al reef, My sor - - - - -  
Mee - res Grund, mein Leid - - - - -  
row kommt

nev - - er will drown!  
stets in die Hök.

poco più mosso  
"And the love that thou in thy  
„Und die Lieb', die du im \_\_\_  
poco più mosso p

heart dost bear, Cast it out and no more re -  
Her - zen trägst, brich sie ab, brich sie ab, mein

*rit.*

*pp* **Tempo I**

pine!"  
Kind!" Though a sev - er'd flow'r will -  
Ob die Blum' auch stirbt, wenn -

*rit. e dim.*

*pp*

sure - ly die, not so true  
man sie bricht, treu - e Lieb' nicht

*ancora più mosso*

love like mine!  
so ge - schwind.

*ancora più mosso*

"And thy troth, and thy troth, 'twas a  
, Und die Treu', und die Treu', 'swar -

*agitato* *più f*

*agitato* *più f*

word, my child: To the winds with it a -  
*nur ein Wort, in den Wind da - mit hin -*

way!" Oh, Moth - er, tho' tem - pests can  
*aus." O Mut - ter, und split - tert der*

shat - ter the rocks, Yet my troth will en - dure for  
*Fels auch im Wind, mei - ne Treu - e, die hält ihn*

*sempre rit. e dim. sin al Fine*

aye,  
aus;

for  
die

*sempre rit. e dim. sin al Fine*

aye,  
hält,

for  
die

aye,  
hält

for  
ihn

aye!  
aus!

*pp*

(coda)

To Albert Dietrich

## TRUE LOVE

(TREUE LIEBE)

(Published in 1854)

(Original Key)

FERRAND

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 7, No. 1

VOICE Andante con espressione

*p*

1 A maid - en sat by the  
 2 "The day is dy - ing, the  
 1 Ein Mägd - lein sass am  
 2 Der A - bend nah - te, die

PIANO { *pp*  
*col Ped.*

lone sea - side, And gaz'd o'er the wa - ter with yearn - ing: "Where  
 sun sinks low; The night doth baf - fle and blind me: The  
 Mee - res - strand, und blick - te voll Sehn - sucht ins Wei - te: „Wo  
 Son - ne - sank am Saum des Him - mels dar - nie der. „So

*rit.* *pp*

*rit.*

*Ld.* \*

*a tempo*

art thou, my lov - er, where bid'st thou so long? My  
 waves will ne'er car - ry thee back to me! In  
 bleibst du, mein Lieb - ster, wo weilst du so lang? Nicht  
 trägt dich die Wel - le mir nim mer zu - riick? Ver -

*pp a tempo*

*pp*

cresc.

heart is heavy with fears that throng. Ah,  
vain thro' dark - ness mine eyes I strain. Ah,  
ru - hen lässt mich des Her - zens Drang. Ach,  
ge - bens späht in die Fer - ne mein Blick. Wo

*f*

could I but see thee re - turn - - ing! Ah,  
where, my own love, shall I find thee? Ah,  
kämst du, mein Lieb - ster, doch heu - te, ach,  
find ich, mein Lieb - ster, dich wie - der, wo

*p*

could I but see thee re - turn - - ing!"  
where, my own love, shall I find thee?"  
kämst du, mein Lieb - ster, doch heu - te!"  
find ich, mein Lieb - ster, dich wie - der?"

*sf*                    *sf*                    *p*

The wa - ters now spar - kle and  
 Die Was - ser um - spiel - ten ihr

*dolce*

semper Ped.

cresc.

flash at her feet; They whis - per re - un - ion a -  
 schmei - chelnd den Fuss, wie Träu - me von se - li - gen

cresc.

round her. There calls to the maid - en a  
 Stun - den; es zog sie zur Tie - fe mit

cresc.

voice from the deep:  
 stil - ler Ge - walt;

*p espressivo*

No more will she stand by the sea-side to weep, For  
nie stand mehr am U - fer die hol - de Ge - stalt, sie

*poco rit.**p a tempo*

now her true lov - er has found  
hat den Ge - lieb - ten ge - fun -

*rit.**dim.**rit.*

her!  
den!

*pp a tempo dim.**c**ppp**c**c**c**c**c**c**c*

To Albert Dietrich

**THE HUNTSMAN**  
**(PAROLE)**

(Published in 1854)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)  
*Translated by Arthur Westbrook*

JOHANNES BRAHMS, Op. 7, No. 2

Andante con moto

PIANO

1 She stood at her chamber  
 (2) in the merry  
 1 Sie stand wohl am Fenster  
 (2) als der Frühling ge-

col Ped.

win - dow, And sad - ly braid - ed her hair. The  
 spring - time, When blos - soms were driv - en like snow,  
 bo - gen und flocht sich trau - rtig das Haar,  
 kom - men, die Welt war von Blü - then ver - schneit,  
 She  
 der  
 da

*cresc.*

Hunts - man he was her lov - er; The  
felt new hope re turn - ing,  
Ja ger war fort ge zo gen,  
hat sie ein Herz sich ge nom men,  
And der und

Hunts - man he was not there.  
 in - to the green-wood did go.  
*Jä* - ger ihr Lieb - ster war.  
 ging in die grü - ne Haid'.

Musical score for piano and voice. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The piano part starts with a dynamic *p* and a ritardando (rit.) instruction. The vocal part begins with three measures of eighth-note patterns: measure 1 consists of two groups of three eighth notes each, separated by a breve rest; measure 2 consists of two groups of three eighth notes each, followed by a sharp sign over the next note; measure 3 consists of two groups of three eighth notes each. The lyrics "2 But" and "2 Und" are written below the vocal line. The piano part continues with eighth-note patterns in measures 1 and 2, followed by a dynamic *p* and a sustained note in measure 3. The vocal part concludes with a single eighth note in measure 3. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The piano part provides harmonic support with sustained notes and eighth-note patterns.

(3) laid — her ear to the heath - er, She heard the sound of  
 (4) night in the si - lent for - est A shot the ech - oes doth  
 (3) legt — das Ohr an den Ra - sen, hört fer - ner Hu - fe  
 (4) A - bends die Wäl - der rau - schen, von fern nur fällt noch ein

feet. "The deer" said she "are graz - ing Where  
 wake! "My true love sends me greet - ing! He  
 Klang - „das sind die Re - he, die gra - sen am  
 Schuss, da steht sie stil - le zu lau - schen: „das

shad - y the branch - es meet, Where shad - y the branch - es  
 comes to me through the brake! He comes to me through the  
 schat - ti - gen Ber - ges - hang, am schat - ti - gen Ber - ges -  
 war mei - nes Lieb - sten Gruss! das war mei - nes Lieb - sten

dim. poco rit.

1                            *a tempo*      2    *a tempo*

meet.                          4 At                    brake!"  
hang."                        4 Und                    Gruss!"

5 The  
5 Da

mur - mur-ing   brooks are      splash - ing,   The   birds   they are wing-ing a -  
spran - gen vom   Fels — die      Quel - len,   da      flo - hen die   Vög - lein in's

bove;  
Thal.                            "Ye   brook - lets and   birds,   if   you   find   him,      Oh,  
                                  „Und   wo      ihr   ihn   trefft,   ihr   Ge - sel - len,

wel - come my own true love, \_\_\_\_\_ Wel - come  
*grüßt mir ihn tau - send mal,* \_\_\_\_\_ tau - send,

*f*

my tau true love!"  
*send mal!*"

*marcato f*

To Albert Dietrich

17

# MY MOTHER LOVES ME NOT (DIE TRAUERNDE)

(Published in 1854)

(Original Key)

JOHANNES BRAHMS, Op. 7, No. 5

VOLKSLIED  
(Swabian Folksong)

Translated by E. D'Esterre-Keeling

Lento espressivo

VOICE

1 My moth - er loves me not, An' no sweet-heart ha' I got;  
2 Look! how the oth - ers dance, I nev - er get a chance.  
1 Mei Mue - ter mag mi net; und kei Schatz han i net,  
2 Ge - stern isch Kirch-wei h g'wā, mi hot mer g'wis net g'seh,

PIANO

sostenuto

Eh, why do I not die? What use am I?  
Ev'n if I would dance now, I don't know how.  
ei, wa-rum sterb i net, was thu i do?  
denn mir isch's gar so weh, i tanz ja net.

3 Let the three ro - ses blow  
3 Lasst die drei Ro - se stehn,

sostenuto

p f p dim.

That by yon cross do grow: Knew ye, per - chance, the maid Who there is laid?  
die an dem Kreu - zle blühn: hent ihr das Mäd - le kennt, die drun - ter liegt?

A MAIDEN ROSE AT EARLY DAWN  
 (VOM VERWUNDETEN KNABEN)

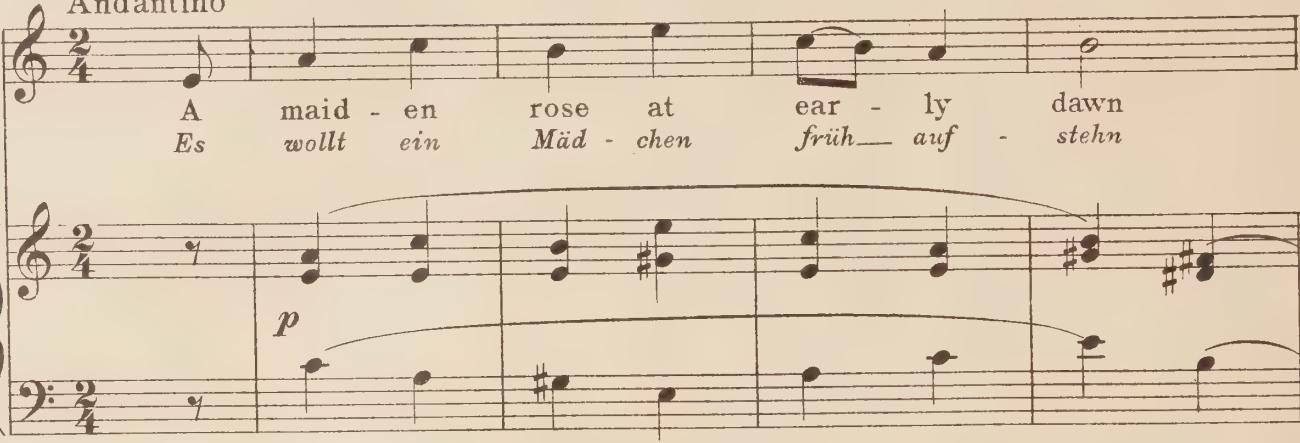
(Published in 1861)

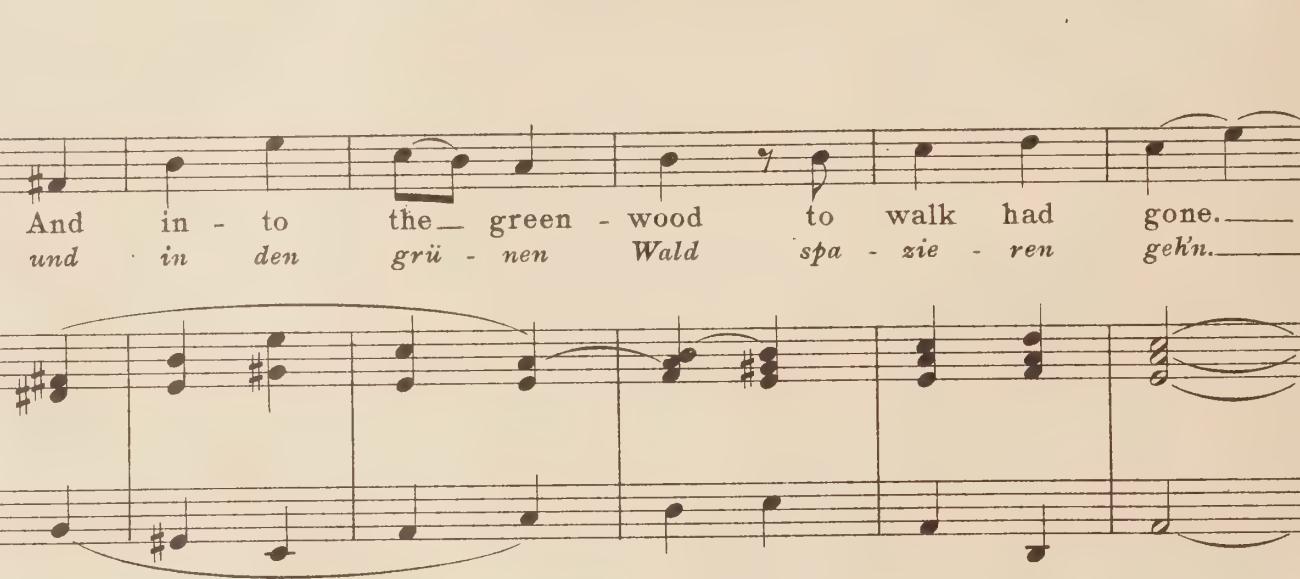
GERMAN FOLKSONG  
*Translated by Frederic Field Bullard*

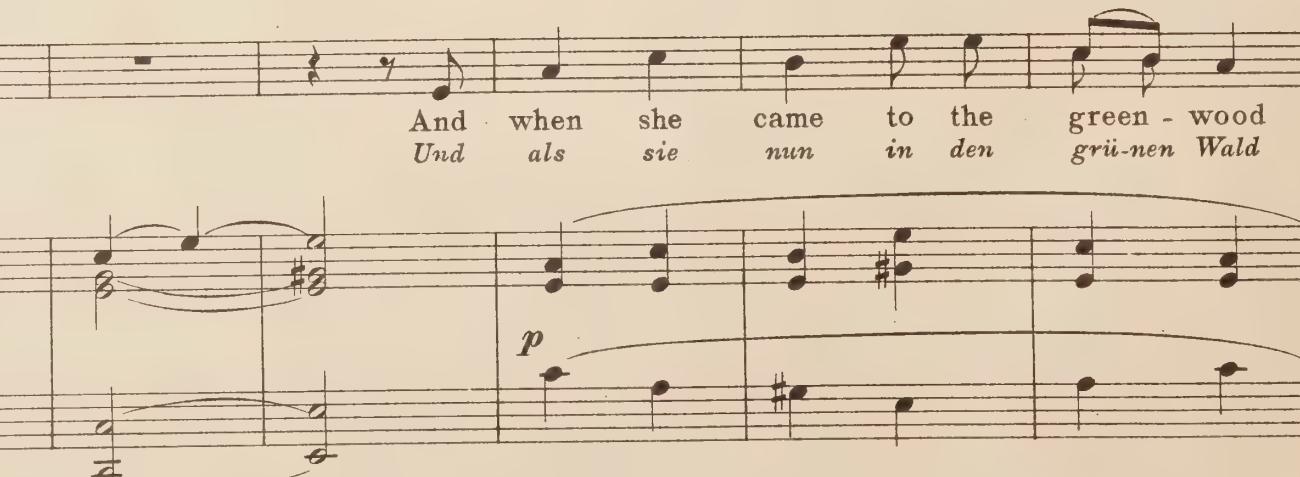
JOHANNES BRAHMS, Op.14, N°2

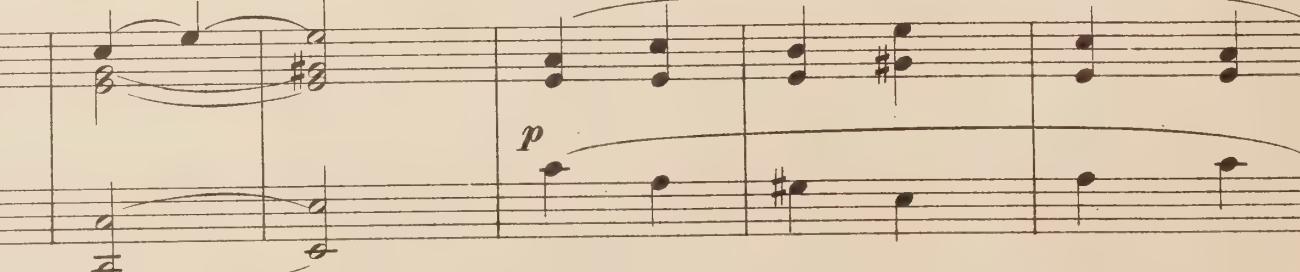
(Original Key)

Andantino

VOICE      

PIANO      

VOICE      

PIANO      

Text: A maid - en rose at ear - ly dawn  
 Es wollt ein Mäd - chen früh - auf - stehn  
 And in - to the green - wood to walk had gone.  
 und in den grü - nen Wald spa - zie - ren geh'n.  
 And when she came to the green - wood  
 Und als sie nun in den grünen Wald

fair,  
 kam,  
 A  
 da  
 sore - ly  
 fand sie  
 wound-ed  
 ei - nen  
 youth  
 was  
 ly - ing  
 ver - wund' - ten  
 there.  
 Knab'n.

The wound - ed  
 Der Knab', der  
 youth with  
 war von  
 blood was  
 Blut — so  
 red;  
 roth,

And when she  
 und als sie  
 turn'd to him,  
 sich ver - wandt,  
 war he was  
 er schon dead.  
 todt.

*più f*

Where  
Wo shall krieg ich find nun two mourn - ers  
Lied - frau -

*cresc. sempre*

brave To mourn my true love at the grave?  
lein, die mein feins Lieb zu Gra - be weirn?  
Where Wo

*cresc. sempre*

*più f*

shall I find six squires — braw My true love to the  
krieg ich nun sechs Reu - ter knab'n, die mein feins Lieb zu

*p*

grave to draw? How long, then, shall I mourn for  
Gra - be trag'n? Wie lang soll ich denn trau - ern

*p*

thee?  
geh'n?

Till all the wa - ters  
Bis al - le Was - ser

reach the  
zu - sam - men

sea?  
geh'n?

To meet the wa - ters  
Ja, al - le Was - ser

nev - er zu - wend,  
geh'n nicht zu - sam'n,

And so my mourn - ing  
so wird mein Trau - ern

dim.

can nev - er end.  
kein En - de han.

# TO AN AEOLIAN HARP

(AN EINE AEOLSHARFE)

(Published in 1862)

*(Original Key)*

EDUARD MÖRIKE (1804-1875)

Translated by Francis Hueffer and Arthur Westbrook

JOHANNES BRAHMS, Op. 19, No. 5

Poco lento

*Recit.*

VOICE

Ly - ing here on the i - vied wall of this an - cient  
 An - ge - lehnt an die E - pheu - wand die - ser al - ten Ter -

PIANO

ter - race, Fash - ioned art thou, mys- te - rious harp, for the fin - gers  
 ras - se, Du, ei - ner luft - ge - bor - nen Mu - se ge - heim - niss -

*a tempo*

*a tempo*

*pp*

of some air - - born muse.  
 vol - les Sai - - ten - spel,

Be - gin,  
fang' an, once a-gain be - gin  
fan - ge wie-der an

*pp dolce*

thy me - lo - di - ous plaint.  
dei - ne me - lo - di - sche Kla - ge.

*sempre rit.*

*rit.*

*a tempo*

Ye come, O breez - es, hith - er  
Ihr kom - met, Win - de, fern - her -

*8 a tempo*

*p legato*

waft - ed from my be - lov - ed, my un - for - got - ten,  
ii - ber ach! von des Kna - ben der mir so lieb war,

*8*

*8*

Yea, from his dwell - ing; and, pass - ing -  
 frisch grü - nen-dem Hii - gel. Und Früh - lings -  
 8

o - ver blos-soms of the spring, Ye are la - den with  
 blü - then un - ter - we-ges strei - fend, ü - ber - sät - tigt mit  
 poco cresc.

scent of flow - ers, and sweet,  
 Wohl - ge - rü - chen, wie süß,  
 dolce

how sweet! your way to my heart!  
 wie süß be - drängt ihr dies Herz!

A - mong the harp - strings you mur - mur,  
*Und - säu - - selt her in die Sai - - ten,*

As if fain to a - wake har - mo - ni - ous sor - - row,  
*an - ge - zo - - gen von wohl - lau - ten - der Weh - - muth,*

poco cresc.

Grow - ing a - pace with my long - -  
*wach - - send im Zug mei - ner Sehn,*

ing; Then soft - - ly dy - ing.  
*sueht und hin - - ster - bend wie - der.*

dim.

*Recit.*

But of a sud - den, as the  
*A - ber auf ein - mal, wie der*

*a tempo*

wind fit - ful - ly stir - reth,  
*Wind hef - ti - ger her - stösst,*

a ring-ing cry of the  
*ein hol - der Schrei \_\_\_\_\_ der*

harp - strings  
*Har - fe*

meets my ear, re - peat - ing in sweet  
*wie - der - holt mir zu sü - - ssem Er -*

ac - - - cents what my soul in se - - cret has  
*schre - - - cken mei - ner See - - - le plötz - - li - che*

8

*poco più lento*

sighed for.  
Re - gung,

And, lo!  
und hier,

a full-blown  
die vol - le

rose - bush,  
Ro - se

soft - ly sha - ken,  
streut ge - schütt - telt

Has at my  
all' ih - re

feet scat-ter'd all its pet - als!  
Blät - ter vor mei - ne Fü - sse!

*dim.*

*ff:*

# MY QUEEN

## (WIE BIST DU MEINE KÖNIGIN)

(Composed in 1864)

*(Original Key)*

G.F. DAUMER (1800-1875)  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 32, No. 9  
(1833-1897)

Adagio

**VOICE**

**PIANO**

*p molto espress. e dolce*  
*col Ped.*

Ah, sweet my love, my gracieous queen!  
Wie bist du mei - ne Kö - ni - gin,

As now, I've e'er thy sub-ject  
durch sanf - te Gü - te won - ne -

*espressivo*

been. Dost thou but smile, then all a - round sweet Spring is smil - ing.  
voll: Du läch - le nur, Lenz - diif - te wehn durch mein Ge - mii - the

Thou my queen, thou my queen.  
 won - ne - voll, won - ne - voll!

*p* express.

Fresh is the bloom the roses  
 Frisch auf - ge - blüh - ter Ro - sen

espressivo

wear, Yet can it not with thine com-pare. Fair - est of  
 Glanz, ver-gleich ich ihn den dei - ni - gen? Ach, ii - ber

flow'rs thou bring-est joy my soul en - tranc - ing. Thou won - my  
 al - les was da blüht, is dei - ne Blü - the

queen, thou my queen.  
voll, won - ne - voll.

*p* *espress.*

Tho' I might roam in des-erts drear,  
Durch to - dte Wü - sten wan-dle hin,  
All would be changed should'st thou ap -  
und grii - ne Schat - ten brei - ten

*p*

pear, Fra-grance and sweet re-fresh-ing shade  
sich, ob fürch - ter - li - che Schwü - le dort  
Thou — bring'st me  
ohn' — En - de

ever, Thou my queen, thou my  
brü - te, won - ne - voll, won - ne -

*dim.* *dolce*

queen, my queen.  
won - ne - voll.

In thy dear arms I would re - pose,  
Lass mich ver - gehn in dei - nem Arm!  
E'en tho' for aye mine eyes might  
Es ist in ihm ja selbst der

close,- Wert thou but near, e'en death's sharp pang would harm me nev - er.  
Tod, — ob auch die herb - ste To - des - qual die Brust durch - wü - the,

Thou my queen, thou my queen, my queen.  
won - ne - voll, won - ne - won - ne - voll!

To Julius Stockhausen  
**SLUMBER - SONG**  
(RUHE, SÜSSLIEBCHEN)

from the Magelone Cyclus

(Published in 1868)

(Original Key)

JOHANN LUDWIG TIECK (1773-1853)  
Translated by John S. Dwight

JOHANNES BRAHMS, Op. 33, No. 9

Adagio (*Langsam*)

VOICE

PIANO

*pp sempre e dolce*

*una corda*

Rest thee, my sweet, in the shad - ow Of the green - ly glim - mer - ing  
Ru - he, Süss - lieb - chen, im Schat - ten der grü - nen, däm - mern - den

grove;— Soft sigh - eth the grass on the  
Nacht;— es säu - selt das Gras auf den

*dolce*

mead - ow; Thou'rt fanned and art cooled in the shad - ow,  
 Mat - ten, es fä - chelt und kühlt dich der Schat - ten,

And watched by faith - ful love.  
 und treu - e Lie - be wacht.

Sleep, — then, sleep on,  
 Schla fe, schlaf' ein, 'Neath the  
 lei - ser

whis - p'ring pine. Ev - er I'll be thine,  
 rauscht der Hain. E - wig bin ich dein,  
 poco cresc. dim.

Ev - er, ev - er I'll be  
e - wig, e - wig bin ich

thine.  
dein.

*p dolce*

*dim.*

Hush ye! in - vis - i - ble cho - -  
Schweigt, ihr ver - steck - ten Ge - sän - -

*p dolce*

rus! Dis - turb not her dain - ty re - pose!  
ge, und stört nicht die sü - sse - ste Ruh!

The  
Es

birds all, hov - er - ing o'er us, Sus - pend their be -  
lauscht der Vö - gel Ge - drän - ge, es ru - hen die

wil - der - ing . cho - rus; So, dar - ling, thine eye - lids  
lau - ten Ge - sän - ge, schliess', Lieb' - chen, dein Au - ge

dolce

close! Sleep, then, oh, sleep!  
zu. Schla fe, schlaf' ein

No noise — near thee creep!  
im däm - mern - den Schein,

poco cresc.

Faith - ful - lest watch I'll keep, faith -  
 ich will dein Wäch - ter sein, ich -

*dim.*

ful - lest watch \_\_\_\_\_ I'll keep.  
 will dein Wäch - ter sein.

*dolce*

Animato

Mur - mur, mel - o - dies E - ly - sian!  
 Mur melt fort, ihr Me - lo - di - en,

*f*

Whis - per low, \_\_\_\_\_ thou stream, \_\_\_\_\_ thou  
 rau - sche nur, du stil - ler, du

purl - ing \_\_\_\_\_ stream! Charmed by  
 stil - ler Bach. Schö - ne

some en - chant - ing vis - ion,  
 Lie - bes - phan - ta - sie - en

Full spre - of chen all de - lights E - ly - sian,  
 in den Me - lo - die - en,

She - zar - - is smil - - ing in - - her  
 zar - - te Träu - - me schwim - - men

*dim.*

dream; nach. Through Durch the den

*sempre più dolce*

whis - per - ing trees Lit - tle  
 flü - stern - den Hain schwar - men

swarms of gold en bees  
 gol - de - ne Bie - ne lein,

Keep hum - ming to lull thee a -  
und sum - men zum Schlum - mer dich

sleep, hum - ming to lull thee, to lull  
ein, sum - men zum Schlum - mer, zum Schlum -

*dim.*

thee a - sleep!  
mer dich ein.

*dim. sempre e poco rit.*

LOVE IS FOR EVER  
(VON EWIGER LIEBE)

(Published in 1868)

(Original Key, B)

JOS. WENTZIG

*Translated by R.H.Benson and Arthur Westbrook*

JOHANNES BRAHMS, Op. 43, N° 1

VOICE

Moderato (*Mässig*)

PIANO

*p*

Deep - er and  
Dun - kel, wie

deep - er o'er wood and o'er wold  
dun - kel in Wald und in Feld!

Shad - ow and si - lence the  
A - bend schon ist es, nun

land - scape en - fold.  
schwei - get die Welt.

Hush'd with the night is the  
Nir - gend noch Licht und

song of the lark; Yes, in the twi - light the home-steads are  
*nir - gend noch Rauch, ja, und die Ler - che sie schwei - get nun*

dark.  
*auch.* Forth from the vil - lage the  
*Kommt aus dem Dor - fe der*

*p*

lov - er is come, Guard-ing the maid-en and lead - ing her home;  
*Bur-sche her - aus, giebt das Ge - leit der Ge - lieb - ten nach Haus,*

Choos-ing the path by the wil-lows a - part; Tell-ing her  
*führt sie an Wei - den - ge - bu - sche vor - bei, re - det so*

all that lies deep in his heart:  
*viel und so man - cher - lei:*

*mf*

"Though men re - proach till thy heart near-ly break,  
<sub>„Lei - dest du Schmach</sub> und be - trü - best du dich,

Though they re - proach thee, love, for my sake,  
<sub>lei - dest du Schmach von An - dern um mich,</sub>

True lov - ers part - ed as quick - ly as we  
<sub>wer - de die Lie - be ge - trennt so ge - schwind,</sub>

*poco più f*

E - ven as quick - ly u - ni - ted shall be;  
 schnell wie wir früh - her ver - ei - ni - get sind.

Swift come the part - ing as wind o'er the sea,  
 Schei - de mit Re - gen und schei - de mit Wind,

*sempre più f e poco stringendo*

E - ven as swift shall our re - un - ion be!"  
 schnell wie wir früh - her ver - ei - ni - get sind."

*a poco*

Rather slowly (*Ziemlich langsam*)

And the maid - en an - swer - ed straight; "Our love shall  
Spricht das Mäg - de - lein, Mäg - de - lein spricht: Un - se - re

*pp dolce*

*un poco animato*

nev - er be part - ed by fate: Strong tho' the steel and the  
Lie - be, sie tren - net sich nicht! Fest ist der Stahl und das

*un poco animato e*

i - - - - - ron for aye, Our love is strong - er and sur - er than  
*Ei - - - - - sen gar sehr,* un - se - re Lie - be ist fe - ster noch

*cresc.* *mf*

they.  
*mehr.*

*dim.* *un poco rit.*

I - - - - - ron and steel can be sev - er'd in twain; Our love shall  
*Ei - - - - - sen und Stahl,* man schmei - det sie um,

*un poco animato*

ev - er un - chan - ged re - main;  
Lie - be wer wan - delt sie um?  
I - iron and steel will not  
Ei - sen und Stahl, sie

al - way a - vail;  
können zer - gehn,  
Our love is plight - ed,  
un - se - re Lie - be,  
our love is plight - ed and  
un - se - re Lie - be muss

cresc.

nev - er, nev - er shall fail!"  
e - wig, e - wig be - stehn!"

*un poco animato e*

*f*

*molto rit.*

*p*

THAT NIGHT IN MAY  
(DIE MAINACHT)

47

(Published in 1868)

(Original Key, E $\flat$ )

LUDWIG H. C. HÖLTY (1748-1776)  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.43, No 2

VOCAL C

PIANO

*Largo ed espressivo (Sehr langsam und ausdrucksvoll)*

When the moon sil-ver-bright Shines thro' the  
Wann der sil-ber-ne Mond durch die Ge-

tan-gled trees, And her lan-guorous light Shim-mers on  
sträu-che blinkt, und sein schlum-mern-des Licht ü - ber den

clus-ter'd leaves, And the night-in-gale sings,  
Ra-sen streut, und die Nach-ti-gall flö-tet,

Sad - ly I wan - der from glade to glade.  
*wandl' ich trau - rig von Busch zu Busch.*

Hid - ing there in the shade I hear the tur - tle-doves Soft - ly coo - ing of  
*Ü - ber - hül - let vom Laub gir - ret ein Tau - ben - paar sein Ent - zü - cken mir*

*p* *cresc.*

love. Leav - ing them far be - hind,  
*vor; a - ber ich wen de mich,*

*f* *f*

I press on to deep - er shad - - ows;  
*su - che dunk - le - re Schat - - ten,*

*p dim.*

And und I die weep for ut - ter lone - - -  
*espressivo*  
 - - - li - ness.  
 - - - ne rinnt.

When, O maid of my heart, Fair as the smil - ing morn  
*Wann, o lä - cheln - des Bild,* *wel - ches wie Mor - gen - roth*

a tempo  
*simile*

Thy love - ra - di - ant face When shall I look up - on?  
*durch die See - le mir strahlt, find'* *ich auf Er - den dich?*

See,  
Und die tears of my great lone - - -  
die ein - - sa - me Thrä - - -

*p cresc. legato*

- - li - ness pour, burn - - ing,  
- ne bebt mir hei - - sser,

burn - - ing, my cheeks a -  
hei - - sser die Wang' her-

long.  
*ab.*

*p*

*dim. rit.*

TO THE NIGHTINGALE  
(AN DIE NACHTIGALL)

(Published in 1868)

(Original Key)

H.von HÖLTY (1828-1887)  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 46, N° 4

Rather slowly (*Ziemlich langsam*)

VOICE      C

Oh, cease to pour thy pas - sion - glow-ing  
Geuss' nicht so laut der lieb - ent - flammten

PIANO      *p*

son - nets, Thy love - some tale, Down from the  
Lie - der ton - rei - chen Schall vom Blii - then -

spray of ten - der ap - ple - blos-soms, O Night - in -  
ast des A - pfel - baums her - nie - der, o Nach - ti -

gale! I hear the clear notes from thy sweet throat shak-en, And  
 gall! Du tö - nest mir mit dei-ner siu - ssen Keh - le die

Love re - plies. Thy melt - ing meas - ures by-gone mem'ries waken  
 Lie - be wach; denn schon durch-bebt die Tie - fen mei - ner See - le

In won - drous wise, in  
 dein schmel - zend Ach, dein

won - - - drous wise.  
 schmel - - - zend Ach.

Then from my couch a - gain re - pose is ban - ished, And  
*Dann flieht der Schlaf von neu - em die - ses La - ger, ich*

*p*

long I stare With tear - ful eye, from  
*star - re dann, mit nas - sem Blick und*

*cresc.*

which all hope has van - ished, To Heav -  
*tod - ten-bleich und ha - ger den Him -*

*f*

- - en there. Go,  
*- - mel an. Fleuch,*

*p*

Night - in-gale; hence to thy green a - byss - es With blos - - - soms  
*Nach - ti - gall, in griü - ne Fin - ster-nis - se, in's Hain - - - ge -*

gay, And greet thy lov - ing mate with lov - ing  
*sträuch, und spend' im Nest der treu - en Gat - tin*

kiss - - - es. A - - - way!  
*Küss - - - se, ent - - - fleuch,*

A - - - way!  
*ent - - - fleuch!*

*dime poco rit.*

THE WATCHFUL LOVER  
(DER GANG ZUM LIEBCHEN)

55

(Published in 1868)

Bohemian Folksong  
Translated by Natalia Macfarren

(Original Key, E minor)

JOHANNES BRAHMS, Op. 48, N° 1

**Con grazia**

VOICE      PIANO

The moon in high heav - en the white clouds hath riv - en; I'll  
Es glänzt der Mond nie - der, ich soll - te doch wie - der zu

PIANO: *con Pedale*

go to my dear one and stand at her door.  
mei - nem Lieb - chen, wie mag es ihr geh'n?

*animato*

Sad Ach vig - il she keep - eth, she sigh - eth and  
weh, sie ver - za - get und kla - get, und

*animato*

weep - eth, And thinks that in life she will ne'er see me more!  
kla - get, dass sie mich nim - mer im Le - ben wird seh'n!

Tempo I

The moon is near wa - ning; my  
Es ging der Mond un - ter, ich

*p*

*con Pedale*

love is com - plain - ing; I'll has - ten and watch that no ri - val comes  
eil - te doch mun - ter, und eil - te, dass kei - ner mein Lieb - chen ent -

nigh.  
führt.

*animato*

Ye doves I hear woo-ing, oh, cease from your coo-ing Un -  
Ihr Täub - chen, o gir - ret, ihr Lüft - chen, o schwir-ret, dass

*animato*

til to my dear one, my dear one I fly!  
kei - ner mein Lieb - chen, mein Lieb - chen ent - führt!

TO A VIOLET  
(AN EIN VEILCHEN)

(Published in 1868)

*(Original Key)*

H.von HÖLTY (1828-1887)  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op.49, No. 2

Andante Very softly (*Sehr zart*)

**VOICE**

**PIANO**

Hide, O  
Birg,  
  
vio - let, with - in thine az - ure chal - ice -  
Veil - chen, in dei - nem blau - en Kel - che,  
  
Hide birg - these die - pale Thrä - nen tears of sor - der Weh -

row,  
muth,

Till  
bis my  
mein

true — love — finds — thee here —  
Lieb — chen — die — se Quel —

by — the —  
le — be —

brook!  
sucht!

And if she,  
Ent - pflückt sie

dolce

smil — ing,  
lä — chelnd

bend dich to  
dem

pluck thee  
Ra - sen,  
And place thee  
die Brust mit

in her bos - om,  
dir zu schmii - cken;

*p*

Oh, then nes - tle up - on her heart, then  
O dann schmie - ge dich ihr an's Herz, dann

nes - tle up - on her heart, — up - on her heart, —  
 schmie - ge dich ihr an's Herz, — dich ihr an's Herz, —

And tell her: — — — — —  
 und sag' ihr,

*dim.*

That the drops hid with - in thine az - ure chal - ice  
 dass die Trop - fen in dei - nem blau - en Kel - che

*p molto dolce*

Flowed in grief from a soul to her de - vo - ted,  
 aus der See - le des treu - sten Jüng - lings flos - sen,

Who, la - ment - ing, de -  
der sein Le - ben ver -

spair - - ing, sighs for death,  
wei - - net, und den Tod,

and sighs in vain.  
den Tod wiünscht.

**CRADLE SONG**  
**(WIEGENLIED)**

(Published in 1868)

(Original Key, E $\flat$ )

KARL SIMROCK (1802 - 1876)  
*Translated by Arthur Westbrook*

JOHANNES BRAHMS, Op. 49, N<sup>o</sup> 4

With gentle motion (*Zart bewegt*)

VOICE      PIANO

Lul - la - by and good  
 Gu - ten A - bend, gut'

PIANO

night! With ro - ses be - digit, Creep in - to thy  
 Nacht, mit Ro - sen be - dacht, mit Näg - lein be -

bed, There pil - low thy head. If God will, thou shalt  
 steckt schlupf' un - ter die Deck: Mor - gen früh, wenn Gott'

wake      when the morn - ing doth      break,      If God will,      thou shalt  
 will,      wirst du wie - der ge -      weckt,      mor - gen früh,      wenn Gott

wake      when the morn - ing doth      break.  
 will,      wirst du wie - der ge -      weckt.

Lul - la - by      and good night;      Those  
 Gu - ten A - bend, gut' Nacht, von —

blue eyes close tight; — Bright an - gels are near, So sleep with - out  
*Eng' - lein be - wacht, die zei - gen im Traum dir Christ-kind - leins*

fear. They will guard thee from harm With fair dream-land's sweet  
*Baum: Schlaf' nun se lig und siiss, schau' im Traum's Pa - ra*

charm, They will guard thee from harm With fair dream-land's sweet charm.  
*dies, schlaf' nun se lig und süss, schau' im Traum's Pa - ra - dies.*

# REMEMBRANCE (ERINNERUNG)

(Published in 1874)

*(Original Key)*

MAX von SCHENKENDORF (1783-1817)  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 63, No. 2

Fervently (*Inig*)

**VOICE**

The fair - est maid be - neath the heav'n Once graced this  
Ihr wun - der - schö - nen Au - gen - bli - cke, die Lieb - lich -

**PIANO**

*p legato*

vale of pure de - light With her dear pres - ence and the  
ste der gan - zen Welt hat euch mit ih - rem ew' - gen

fea-tures So bright and fair, so fair and bright.  
Glü - cke, mit ih - rem sii - ssen Licht er - hellt.

*with increasing animation*

(allmählig lebhafter)

O bow - ers, shrines we con - se - cra - ted, Ye  
Ihr Stel - len, ihr ge - weih - ten Plä - tze, ihr

This system begins with a treble clef, a common time signature, and a key signature of one sharp. The vocal line starts with a half note followed by eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. The lyrics are in German and English.

This system continues with a treble clef, common time, and a key signature of one sharp. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with eighth-note chords. The lyrics are in German and English.

This system maintains the same musical setup with a treble clef, common time, and one sharp. The vocal line shows more complexity with eighth and sixteenth-note patterns. The piano accompaniment remains consistent. The lyrics are in German and English.

This system continues with a treble clef, common time, and one sharp. The vocal line features sustained notes and eighth-note patterns. The piano accompaniment provides harmonic support. The lyrics are in German and English.

This system maintains the established musical style with a treble clef, common time, and one sharp. The vocal line and piano accompaniment continue their respective patterns. The lyrics are in German and English.

*animato sempre*

therel  
hüllt!

Ye gar - dens gay, ye  
Ihr Gär - ten, all' ihr

*p legato*

This system concludes with a treble clef, common time, and one sharp. The vocal line ends with a melodic flourish. The piano accompaniment provides a harmonic ending. The lyrics are in German and English, with a dynamic marking of *p legato*.

ver - dant mead-ows, Ye vine - yards glow - ing on the hill, Thrice  
*grü - nen Hai - ne, du Wein - berg in der sii - ssen Zier,*

hal - low'd ye since she con - sent - ed My cup of hap - pi -  
*nah - te sich die Heh - re, Rei - ne in Ziich - ten gar zu*

ness to fill. O words she  
*freund - lich mir. Ihr Wor - te,*

here to me hath spo - ken! O sweet, half - breathed, half -  
*die sie da . ge - spro - chen, du schön - stes, halb - ver -*

spo - ken word! Your mag - ic charm can ne'er be  
*hauch* - tes *Wort,* dein Zau - ber - bann wird nie ge -

bro - ken; Its sound and spell my soul have stirred.  
*bro - chen, du klingst und wir - kest fort* und *fort.*

Tempo I

The fair - est maid be -neath the  
*Ihr wun - der - schö - nen Au - gen -*

*f* *rit. e dim.* *p legato*



thee with ten - der long-ing For her most pre - cious in  
sehn - suchts - voll zu - rii - cke voll Schmerz und Lust und Lie -

my sight.

- bes - geiz.

(c)

## MY HEART IS IN BLOOM

(MEINE LIEBE IST GRÜN)

(Published in 1874)

*(Original Key)*

FERD. SCHUMANN

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 63, No. 5

VOICE      With animation (*Lebhaft*)

PIANO

Oh, my heart \_\_\_\_\_ is in bloom \_\_\_\_\_  
Mei - ne Lie - - - - be ist grün - - - -

like the li - lac tree, And my  
wie der Flie - der - busch, und mein

Love like a sun beam glow eth, my  
Lieb ist schön wie die Son - - - - ne, mein

Love like a sun - beam glow eth; She  
*Lieb ist schön wie die Sonne;* *She die*

has but to glance at my li - lac tree, And  
*glänzt wohl her ab auf dem Flie - der busch und*

lo! in - to blos - som it blow eth, And  
*füllt ihn mit Duft und mit Won ne, und*

lo! in - to blos - som it  
*füllt ihn mit Duft und mit*

blow  
Won

eth.  
ne.

string.

poco ten.

f

Le

p

And my soul \_\_\_\_\_ has the wings \_\_\_\_\_  
Mei - ne See le hat Schwin -

f

This page contains four staves of musical notation. The top two staves are for the piano, showing bass and treble clefs with various note heads and rests. The third staff is for the voice, starting with a rest followed by a melodic line. The fourth staff continues the piano accompaniment. The vocal line includes lyrics: 'blow Won', 'eth. ne.', 'string.', 'poco ten.', 'f', 'Le', 'p', and 'And my soul \_\_\_\_\_ has the wings \_\_\_\_\_'. The piano part includes dynamics such as 'f' and 'p', and performance instructions like 'poco ten.' and 'Le'.

of a night - in - gale; He und  
gen der Nach - ti - gall

lives 'mid the li - lac flow - ers, He und  
wiegts sich in blü - hen - dem Flie - der,

lives 'mid the li lac flow - ers, In und  
wiegts sich in blü - hen - dem Flie - der,

ec - sta - sy sing - ing his mad - ding lay, For  
jauch - zet und sin - get vom Duft be - rauscht viel

joy - of his per - fumed bow - ers, For  
 lie - bes - trun - ke - ne Lie - der, viel

*f*

joy - of his per - fumed bow -  
 lie - bes - trun - ke - ne Lie -

*f*

ers.  
 der.

*poco ten.*

*f*  
*p*  
*p*  
*p*

OH, THAT I MIGHT RETRACE THE WAY  
 (O WÜSST' ICH DOCH DEN WEG ZURÜCK)

(Published in 1874)

KLAUS GROTH (1819-1899)

(Original Key)

JOHANNES BRAHMS, Op. 63, No. 8

Rather slowly (*Etwas langsam*)

VOICE

PIANO

Oh, that I might re - trace the way, The  
 O wüsst' ich doch den Weg zu - rück, den

hap - py way to child - hood's land! A - far from home why  
 lie . ben Weg zum Kin - der - land! O wa - rum sucht' ich

did I stray, And leave my moth - er's hand, my moth - er's  
 nach dem Glück und liess der Mut - ter Hand, der Mut - ter

with growing animation  
(lebhafter werdend)

hand?  
Hand?

Oh, how I long to  
O wie mich seh - net

be at rest, Nor dai - ly wake to care and toil, To  
aus - zu - ruhn, von kei - nem Stre - ben auf - ge - weckt, die

cresc.

close my eyes in slum - ber blest, 'Neath love's en - dear - ing  
mü - den Au - gen zu - zu - thun, von Lie - be sanft be -

smile, 'neath love's en - dear - ing smile!  
deckt, von Lie - be sanft be - deckt!

No more to ques - tion, nor to need, To pass the hours in  
*Und nichts zu for - schen, nichts zu späh'n, und nur zu träu - men*

*cresc.*

dream - ings mild, The check - er'd times no  
*leicht und lind, der Zei - ten Wan - del*

more to heed; A - gain to be a child, a -  
*nicht zu sehn, zum zwei - ten Mal ein Kind, zum*

gain - to be a child! Oh,  
*zwei - ten Mal ein Kind!*

*poco rit.*

would that I might find the way, The bless - ed way to  
 zeigt mir doch den Weg zu - rück, den lie - ben Weg zum

Tempo I

*p*

child-hood's land. In vain I seek! Wher - e'er I stray is  
 Kin - der - land! Ver - ge - bens such' ich nach dem Glück, rings

lone and des - ert strand, des - ert strand!  
 um ist ö - der Strand, ö - der Strand!

*pp*

*p*

*rit.*

SONG OF THE SKYLARK  
(LERCHENGESANG)

(Published in 1877)

KARL CANDIDUS  
Translated by Natalia Macfarren

(Original Key)

JOHANNES BRAHMS, Op. 70, N° 2

Andante espressivo

VOICE

PIANO

*p espressivo*

E - the - re - al, far - off voi - ces, The  
Ae - the - ris - che fer - ne Stim - men, der

sky - lark's rap-tur - ous meas - ures, Ye bring me deep - est  
Ler - chen himml - sche Grü - sse, wie regt - ihr mir - so

*dolce*

pleas - ures,      O sweet, ce - les - tial voi - ces,      O sweet,      ce -  
 sü - sse            die Brust, ihr liebli-chen Stim - men,    die Brust,      ihr

les -      tial voi -      - ces!  
 lieb -      li-chen Stim -      - men!

espress.

I close my eye-lids, dream-ing;  
 Ich schlie-sse leis' mein Au - ge,

Fond mem'ries come, and vi - sions Of gold-en days E -  
 da zieh'n Er - in - ne - run - gen in sanf-ten Däm - me -

ly - sian,  
run - gen,

Fond mem' ries come, and vi - sions  
da zieh'n Er - in - ne - run - gen

Or  
in

gol - den days E - ly - sian, While Spring o'er  
sanf - ten Däm - me - run - gen, durch - weht vom

all is beam - ing.  
Früh - lings - hau - che.

espress.

## LOVE SONG

## (MINNELIED)

(Composed in 1877)

H. HÖLTY (1828-1887)  
Translated by Arthur Westbrook

(Original Key)

JOHANNES BRAHMS, Op. 71, No. 5  
(1833-1897)

With much tenderness but not too slowly  
(Sehr innig doch nicht zu langsam)

VOICE

PIANO

sounds the song of birds      When she roams      the mead— ows, When she comes with step so  
klingt der Vo - gel - sang,      wenn die En - gel - rei - ne, die mein Jüng - lings - herz be-

light, 'Mid — the wood-land shad-ows.  
zwang, wan - delt durch die Hai - ne.

Bright - er is the bloom - ing Spring, Green - er are its bow -  
 Rö - ther blü - hen Thal und Au, grü - ner wird der Ra -

p

- ers, When, with ten - der fin - gers' touch She doth gath - er  
 - sén, wo die Fin - ger mei - ner Frau Mai en - blu men -

flow - ers: But for thee all joy were dead, All earth's  
 la - sen. Oh - ne sie ist al - les todt, welk sind

bright - ness fa - ded. E'en the glow of eve - ning sky Were for  
 Blüt' und Kräu - ter; und kein Früh - lings-a - bend - roth diunkt mir

*f*



# THE QUIET WOOD

(O KÜHLER WALD)

(Published in 1877)

(Original Key, Ab)

CL. BRENTANO (1778-1842)  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 72, N° 3

Lento Slowly (*Langsam*)

**VOICE**

Where shall I find the wo  
*O küh - ler Wald,*

qui - et wood rau - schest du, In which in dem my loved one mein Lieb - chen strays? geht? The o

ech - o soft where shall I seek, That knows and loves,  
*Wie - der - hall, wo lau - schest du, der gern mein Lied,*

and loves my lays?  
mein Lied ver - steht?

With -  
Im

in my heart there stirs the wood,  
Her zen tief, da rauscht der Wald, there da

stirs the wood In which my loved one strays:  
rauscht der Wald, in dem mein Lieb - chen geht, The in

ech - o in my sor - rows sleeps; For -  
 Schmer - zen schlief der Wie - der - hall, die

got - ten, are my lays, for -  
 Lie - der sind ver - weht, die

got - ten, all for - - got - ten are my lays!  
 Lie - der sind ver - - weht, sind ver - weht.

## LAMENT

(VERZAGEN)

(Published in 1877)

(Original Key)

KARL LEMCKE

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 72, No. 4

Con moto (*Bewegt*)

**VOICE**

**PIANO**

1 I sit a - lone by the  
 2 The bil - lows beat on the  
 1. Ich sitz' am Stran - de der  
 2. Die Wo - gen rau - schen zum

R.H. L.H.

3

R.H. L.H.

shore of the sea,  
sand - y shore;  
rau - schen - den See,  
Stran - de hin,

And here would fain find  
They break and dis ap -  
und su - che dort nach  
sie schäu - men und ver -

*cresc.*

rest, and here would fain find  
pear, They break and dis ap -  
Ruh, und su - che dort nach  
gehn, sie schäu - men und ver -

I gaze at the clouds  
The wind blown dem die  
ich schau e ken, die  
die Wol

foam - crest - ed bil - lows, And heav - y the  
 sweep o'er the o - cean, And van - ish, I  
*Trei* - ben der Wo - gen mit dum - pfer Er  
*Win* - de da - rü - ber, die kom - men

heart in my breast, Oh,  
 know not where, They  
*ge bung zu,* mit  
*und ver weh'n,* die

heav - - y the heart in my  
 van - - ish, I know not  
 dum - - pfer Er ge - - -  
 kom - - men und ver - - -

breast! \_\_\_\_\_  
 where! \_\_\_\_\_  
 zu. \_\_\_\_\_  
 wehn. \_\_\_\_\_

3 O rest - less, throb - bing  
 3 Du un - ge - stii - mes

heart,  
*Herz,* Be still \_\_\_\_\_ and \_\_\_\_\_  
*sei* still \_\_\_\_\_ und \_\_\_\_\_

give \_\_\_\_\_ my \_\_\_\_\_ spir \_\_\_\_\_ it \_\_\_\_\_  
 gieb \_\_\_\_\_ dich \_\_\_\_\_ doch \_\_\_\_\_ zur \_\_\_\_\_

rest, And know the storm - clouds and  
 Ruh, du sollst mit Win den und

bil lows as kin - dred. Why art thou so  
 Wo gen dich trö - sten, was wei - nest, was

sore dis - trest? Ah,  
 wei - nest du? was

Why  
wei - - - - -      so  
nest, - - - - -      sore  
wei - - - - -      dis  
nest - - - - -

trest?  
du?

THE DISAPPOINTED SERENADER  
(VERGEBLICHES STÄNDCHEN)

(Published in 1882)

(Original Key)

Lower Rhine Folksong  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 84, No. 4

With animation and good humor (*Lebhaft und gut gelaunt*)

**VOICE**

(He) Ah, good eve - ning, fair  
(Er) Gu - ten A - bend, mein

**PIANO**

maid - en, good eve - ning, my dear,  
Schatz, gu - ten A - bend, mein Kind,

Pleas-ant eve - ning, my dear!  
gu - ten A - bend, mein Kind!

Love brings me here to thee;  
Ich komm' aus Lieb' zu dir,

So throw me down thy key, throw me down thy key, throw it down,  
 ach, mach' mir auf die Thür, mach' mir auf die Thür, mach' mir auf,

throw it down, throw me down thy key! (She) My  
 mach' mir auf die Thür! (Sie) Mein'

door's lock'd and bolt-ed; I can't let you in,  
 Thür ist ver-schlos-sen, ich lass' dich nicht ein,

I can't let you in, My moth-er said, you see,  
 ich lass' dich nicht ein; Mut-ter, die räth mir klug,

If you came in to me I would rue the day,  
wärst du her - ein mit Fug, wär's mit mir vor - bei, I would rue,  
wär's mit mir,

I would rue, I would rue - the day!  
wär's mit mir, wär's mit mir - vor - bei!

(He) The - night is so cold, so chill - y the  
(Er) So - kalt ist die Nacht, so ei - sig der

wind, Wind, so chill - y the wind,  
Wind, so ei - sig der Wind,

*p*

My heart will freeze right soon, And all my love be gone.  
 dass mir das Herz er - friert, mein' Lieb' er - lö - schen wird,

Cru - el maid, be kind, cru - el maid, cru - el maid,  
 öff - ne mir, mein Kind, öff - ne mir, öff - ne mir,

*Faster  
(lebhafter)*

cru - el maid, be kind! (She) Now if thy  
 öff - ne mir - mein Kind! (Sie) Lö - schet dein'

*Più animato*

love's go - ing, then let it go,  
 Lieb', lass sie lö - - schen nur,

yes, then let it go!  
lass sie lö schen nur,  
Pray, let it  
Lö - schet sie

*pleggiero*

go for aye, And here no long - er stay, Pleas-ant dreams, young  
im - mer zu, geh heim zu Bett, zur Ruh, gu - te Nacht, mein

man; So, good night, go to bed, pleas-ant dreams, young  
Knab', gu - te Nacht, gu - te Nacht, mein

man!  
Knab'!

*f.*

# IN LONELY WOOD

(IN WALDESEINSAMKEIT)

(Published in 1882)

(Original Key)

KARL LEMCKE  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 85, № 6

Slowly (*Langsam*)

VOICE      C

I once in si- lent wood - lands re -  
Ich sass zu dei - nen Fü - ssen in

PIANO      C      p

clined at thy dear side,  
Wal - des - ein - sam - keit;

While the hill-winds,  
Win - des - ath - men,

sigh - - ing, swept through the branch - es wide.  
Seh - - en ging durch die Wip - fel breit.

Up - In

on thy lap I rest - ed my throb - bing, burn - ing  
 stum - men Rin - gen . senkt' ich das Haupt in dei - nen

*cresc. sempre*

face, And clasped with trem - bling fin - gers thy hands in  
 Schoss, und mei - ne be - ben - den Hän - de um dei - ne

close em - brace, and clasped with trem - bling fin - gers thy hands in  
 Knie ich schloss, und mei - ne be - ben - den Hän - de um dei - ne

close em - brace. The west - ern sun was  
 Knie ich schloss. Die Son - ne ging hin -

*pp*

sink - - ing; the lights grew soft and pale.  
 un - - ter, der Tag ver - glüh - te all,  
*rit. sempre*  
 Dis - - tant, dis - - tant,  
 fer - - ne, fer - - ne,  
*pp dim. rit. sempre*  
 dis - - tant war - bled a night - in-gale,  
 fer - - ne sang ei - ne Nach - ti - gall,  
*dolce*  
 war - - bled a night - - - in - gale!  
 sang ei - ne Nach - - - ti : gall.

(8)

IN SUMMER FIELDS  
(FELDEINSAAMKEIT)

(Published in 1882)

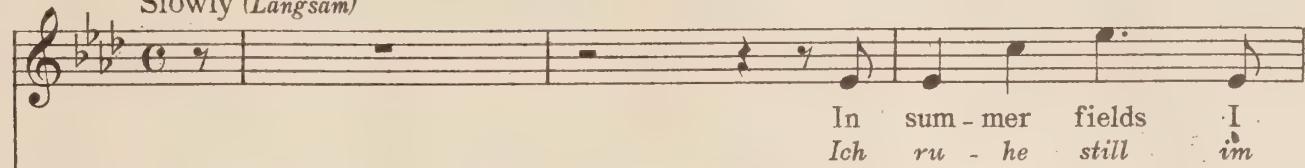
HERMANN ALMERS

Translated by Paul England (Verse I)  
and Frederic Field Bullard (Verse II)(Original Key, F<sup>#</sup>)JOHANNES BRAHMS, Op. 86, N<sup>o</sup> 2

VOICE

Slowly (*Langsam*)

PIANO



lie 'mid deep green grass, I lie and watch the bound-less blue a -  
ho - hen grü - nen Gras V und sen - de lan - ge mei - nen Blick nach

bove me, a - bove me; The  
o - ben, V nach o - ben; von

whirr of ti - ny wings is nev - er still; To won - drous vi - sions  
*Gril - len rings um-schwirrt vohn' Un - ter - lass, v von Him - mels bläu .. e*

heav - en's glo-ries move me, To won - drous vi - sions heav - en's glo - ries  
*wun - der - sam um - wo - ben, v von Him - mels - bläu - e v wun - der - sam um -*

move - - - - - me. The  
*wo - - - - - ben.* Die

fair white clouds ride slow - ly o - ver-head, A - thwart the blue, like  
*schö - nen wei - ssen Wol - ken ziehn da - hin v durch's tie - fe Blau, wie*

dim.

pure and radiant vi - sions, Like pure and radiant  
 schö - ne stil - le Träu - me, V wie schö - ne stil - le

vi - sions. I feel the while as tho' I long were  
 Träu - me; mir ist, als ob ich längst , ge-stor - ben

dolce.

dead, And borne on wings a - loft to fields E - ly - sian, And  
 bin, und zie - he se - lig mit durch ew' - ge Räu - me, V und

borne on wings a-loft to fields E - ly - sian.  
 zie - he se - lig mit durch ew' - ge Räu - me.

(p) (pp)

Ld.

ARISE, BELOVED VISION  
(STEIG' AUF, GELIEBTER SCHATTEN)

(Published in 1884)

(Original Key)

FRIEDRICH HALM  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 94, No. 2

Sustained (*Gehalten*)

**VOICE**

A - rise, be-lov-ed Vi-sion, To  
Steig' auf, ge-lieb-ter Schat-ten, vor

poco f

me in dead of night! Shake off this death - ly  
mir in tod - ter Nacht, und lab' mich To - des

lan - guor; Be with me in Thy might, be with me  
mat - ten mit dei - ner Nä - he Macht, mit dei - ner

**PIANO**

in Thy might!  
Nä - he Macht!

Liv - ing Thou hadst all  
Du hast's ge - konnt im

*dolce*

pow - er- In death all pow'r's still Thine. To  
Le - - ben, du kannst es auch im Tod. Sich

tri - umph o - ver suf - - fring Was Thy com - mand di -  
nicht dem Schmerz er - ge - - ben, war im - mer dein Ge -

vine.  
 bot. Then come, and stay my weep-ing.  
 So komm! Still' mei - ne Thrä - nen, Lift up my soul, I  
 gieb' mei-ner See - le

pray, And take me in Thy keep-ing, And make me young for  
 Schwung, und Kraft den wel - ken Seh - nen und mach' mich wie - der

aye, and make me young for aye!  
 jung, und mach' mich wie - - der jung.

SAPPHIC ODE  
(SAPPHISCHE ODE)

(Published in 1884)

HANS SCHMIDT  
Translated by Arthur Westbrook

(Original Key, D)

JOHANNES BRAHMS, Op. 94, No. 4

Rather slowly (*Ziemlich langsam*)

VOICE      PIANO

Ro - ses culled at night from the dark - ning  
Ro - sen brach ich Nachts mir am dunk - len

p mezza voce

hedge - rows Sweet - er than by day all their fragrance were breath - ing,  
Ha - ge; Sü - sser hauch - ten Duft sie, als je - am Ta - ge;

Tho' the lad - en branch - es were mov - ing a - bove me,  
Doch ver - streu - ten reich die be - weg - ten Ae - ste

Show - ers be - dew - ing.  
Thau, der mich näss - te.

So thy kiss - es' fra - grance as naught has  
 Auch der Küs - se Duft mich wie nie be -

charmed me, Kiss - es caught by night from thy lips' red blos - som;  
 rück - te, Die ich' Nachts von Strauch dei - ner Lip - pen pflück - te:

Tho' from eyes with deep e - mo - tion glow - ing.  
 Doch auch dir be - wegzt im Ge - müth - gleich je - nen,

Tears were flow - ing.  
 Thau - ten die Thrä - nen.

MY EVERY THOUGHT IS WITH THEE, LOVE  
(BEI DIR SIND MEINE GEDANKEN)

111

(Published in 1884)

(Original Key)

FRIEDRICH HALM  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 95, No. 2

VOICE      Quickly and intimately (*Schnell und heimlich*)

PIANO      *p sotto voce*

1 My ev - 'ry thought is with thee, Love,  
2 My ev - 'ry thought is with thee, Love,  
1 Bei dir sind mei - ne Ge - dan - ken  
2 Bei dir sind mei - ne Ge - dan - ken

And hov - ers, hov - ers round thee to  
Re - fus - ing from thee, from thee, to  
und flat - tern, flat - tern um dich  
und wol - len von dir, von dir nicht

there,  
part,  
*her; fort;*

And tells me,  
And tells me,  
*sie sa - gen,*  
*sie sa - gen,*

they'd all be  
of earth's fair  
*sie hät - ten*  
*das wär' auf*

lone - ly  
pla - ces  
*Heim - weh,*  
*Er - den*

When - ev - er they leave my  
The fair - est is where thou  
*hier litt' es - sie nicht*  
*der al - ler - schön - ste*

fair,  
art,  
*mehr,*  
*Ort,*

when - ev - er they leave  
the fair - est is where  
*hier litt' es - sie nicht*  
*der al - ler - schön - ste*

*a tempo*

my fair.  
thou art.  
*nicht mehr.*  
*ste Ort.*

*p a tempo*

3 They say they dare not go  
*3 Sie sa - gen, un - lös - bar*

near heil thee, For dein dan - ger thy mag -  
*heil - te Zau - ber sie fest -*

- ic brings; Al - read - y  
*ge - baunt; sie - hat - ten*

poco rit.  
thy ra - diant glan - ces Have  
*an dei - nen Bli - cken die*

burned their ten - der wings,  
*Flü gel sich ver - brannt,* have  
*die*

burned their ten - der  
*Flü gel sich ver -*

*a tempo*  
wings.  
*brannt.*

*p a tempo*

## MAIDEN'S SONG

(MÄDCHENLIED)

(Published in 1884)

PAUL HEYSE (1830 - )

(after the Italian)

Translated by Frederic Field Bullard

(Original Key)

JOHANNES BRAHMS, Op. 95, No. 6

Commodo (*Behaglich*)

**VOICE**

At ear - ly morn a - broad I rove, And go at once to  
Am jüng-sten Tag ich auf - er - steh' und gleich nach mei - nem

**PIANO**

seek my Love: And if my Love I do not meet,  
Lieb - sten seh, und wenn ich ihn nicht fin - den kann,

*dolce*

I hie me back to slum-ber sweet, I hie me back to slum-ber  
leg' wie - der mich zum Schla-fen dann, leg' wie - der mich zum Schla-fen

*poco rit.*

*dim.* *poco rit.*

*a tempo*sweet.  
dann.What grief is ours, what end-less pain, Till,  
*O Her - ze - leid, du E - wig - keit. Selb -**a tempo*hand in hand, we meet a - gain!  
an - der nur ist Se - lig - keit!And, if my Love cast  
*Und kommt mein Lieb - ster**p**dolce*out should be, There'll be no Par - a - dise for me, there'll be no  
nicht hin - ein, mag nicht im Pa - ra - die - se sein, mag nicht imPar - a - dise for me!  
Pa - ra - die - se sein.

OH, DEATH IS LIKE THE COOLING NIGHT 117  
 (DER TOD, DAS IST DIE KÜHLE NACHT)

(Composed in 1886)

*(Original Key)*

HEINRICH HEINE (1797-1856)  
 Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 96, No. 1

Molto lento Very slowly (*Sehr langsam*)

VOICE     

PIANO     

And Life is like the sultry Day.  
 das Le - ben ist der schwü - le Tag.

The Night is near;  
 Es dun - kelt schon,

wear - y; The Day \_\_\_\_\_ takes my strength a -  
 schlä - fert, der Tag \_\_\_\_\_ hat mich müd' - ge -

way. O - ver my couch there  
 macht. Ü - ber mein Bett er -

*p ben legato*

grows a green tree, Where - in \_\_\_\_\_ a ten - der  
 heft sich ein Baum, d'rin singt \_\_\_\_\_ die jun - - - - - ge

*cresc.* *poco* *a* *poco*

night - in - gale      Doth sing a - loud \_\_\_\_ for  
*Nach ti - gall;*      *sie singt von lau - ter*

ver - - y love,      doth  
*Lie - - be,*      *von*

sing — for ver - - y love!      I  
*lau - - ter Lie - - be,*      *ich*

hear him, I hear him e'en while — I  
 hör' es, ich hör' es so - gar — im

*sforzando*

dream, e'en while — I dream.  
 Traum, so - gar — im Traum.

*più piano*

## NIGHTINGALE

121

## (NACHTIGALL)

(Published in 1886)

C.REINHOLD

Translated by Frederic Field Bullard

(Original Key)

JOHANNES BRAHMS, Op.97, N°1

Slowly (*Langsam*)

VOICE      PIANO

O Night - in - gale, thy plain - tive — lay. My —  
O Nach - ti - gall, dein sii - sser — Schall. er —

ver - y — soul doth — deep - ly — sway.  
drin - get — mir durch — Mark und — Bein.

*dolce*

Nay, wee, wise song-ster, nay, — What brings this  
Nein, trau-ter Vo - gel, nein! — was in mir

*f*                            *p dolce*                            *cresc. poco a poco*

hap - py pain to - day Is not thy lay. — It comes from  
schafft so eü - sse Pein, das ist nicht dein, — das ist von -

*pp*

ac - cents deep and ring - ing, Which long were  
an - dern, him - mel - schö - nen, nun längst für -

*cresc.*                    *f*                            *f rit.*

si - lent in my — sing - ing, And soft - ly now re -  
 mich ver - klu n - ge - nen Tö - nen, in dei - nem Lied ein

ech - o in thy lay,  
 lei - ser Wie - der - hall,

re - ech - o in thy lay.  
 ein lei - ser Wie - der - hall!

dolce

## A BIRD FLIES OVER THE RHINE

(AUF DEM SCHIFFE)

(Published in 1886)

(Original Key)

C. REINHOLD  
*Translated by Frederic Field Bullard*

JOHANNES BRAHMS, Op. 97, No. 2

Quickly, and with animation (*Lebhaft und rasch*)

VOICE      PIANO

A lit - tle bird flies o - ver the  
 Ein Vö - ge - lein fliegt ü - ber den

Rhine      And      flut - ters      his      wings      in      the      glad      sun -  
 Rhein      und      wiegt —      die      Flü - gel      im      Son      -      nen -

shine;  
 schein,

Sees      vine -      clad  
 sieht      Re -      ben -

hills      and      the      riv - - er      green,  
 hü - gel      und      grii - - ne      Fluth      In      gold - - en

sheen,— in gold - en sheen.  
*Gluth,— in gold' - ner Gluth.*

How hap - py he, how hap - - - py  
*Wie wohl das thut, wie wohl \_\_\_\_\_ das.*

he, — On high — up - lift - ed at  
*thut, — so hoch — er ho - ben im*

morn — to — be! —  
*Mor - gen - hauch! —*

With him there, soar -  
*Bei'm Vög lein dro -*

ing, I fain would be,  
*ben o wär' ich auch,*  
*dim.*

I fain, ich, fain  
*o wär' ich, wär'*

would be!  
*ich auch!*

*p* *f*

# COME SOON

(KOMM BALD)

(Published in 1886)

K LAUS GROTH, (1819 - 1899)  
Translated by Frederic Field Bullard

(Original Key)

JOHANNES BRAHMS, Op. 97, No 5

Tenderly (*Zart bewegt*)

**VOICE**

**PIANO**

1 Why are we  
2 And who can  
1 Wa - rum denn  
2 Wer kommt und

wait - ing from day to day; While ev - ry  
count them, bloom - ing so fair? His eyes would  
*war - ten von Tag zu Tag?* *Es blüht im*  
*zählt es, was blüht so schön?* *An Au - gen*

flow - er blooms when it may?  
fail him, see - ing them there.  
*Gar - ten was bliu - hen mag.*  
*fehlt es, es an - zu - sehn*

Mine own eyes wan - der from flow'r to stream. Me -  
 Die mein - en wan - dern vom Strauch zum Baum; mir

thinks to you, too, 'twere like a dream, Me - thinks to  
 scheint auch An - - dern wär's wie ein Traum, mir scheint auch

you, too, 'twere like a dream.  
 An - dern wär's wie ein Traum.

And when I think of those I hold true,  
*Und von den Lie - ben, die mir ge - treu,*

More than all others I'd fain have you,  
*und mir ge - blie - ben, wär'st du da - bei,*

I'd fain have you.  
*wär'st du da - bei!*

## DO YOU OFTEN CALL TO MIND?

(KOMMT DIR MANCHMAL IN DEN SINN?)

(From Gipsy Songs)

(Zigeunerlieder)

(Published in 1888)

(Original Key)

German text by HUGO CONRAT

from the Hungarian

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 103, No. 7

Andantino grazioso

VOICE      Andantino grazioso

Do you oft - en call to mind, my on - ly love,  
Kommt dir manch-mal in den Sinn, mein sü - sses Lieb,

PIANO

What was you prom - ised once - the ho - ly  
du einst mit heil' - gem Ei - de

vows you made?  
mir ge - lobt?

Do Kommt you oft - en  
dir manch - mal

call to mind, my on - ly love,  
 in den Sinn, mein sü - sses Lieb,

What you prom - ised once - the ho - ly vows you made?  
 was du einst mit heil' - gem Ei - de mir ge - lobt?

Leave me not! For - sake me not!  
 Täusch' mich nicht, ver - lass mich nicht;

You know not how dear - ly I love thee;  
 du weisst nicht wie lieb — ich dich hab,

*cresc.*

Love me then, as I love you — And the smile of  
 lieb' du mich — wie ich dich, — dann strömt Got - tes

God shall bless us two.  
 Huld auf dich her - ab!

*dolce*

## A THOUGHT LIKE MUSIC

(WIE MELODIEN ZIEHT ES MIR)

(Composed in 1889)

(Original Key, A)

KLAUS GROTH (1819-  
Translated by Isabella G. Parker.JOHANNES BRAHMS, Op. 105, No. 1  
(1833-1897)

Tenderly (*Zart*)

VOICE      PIANO

A thought, like music,  
Wie Melodeen.  
  
 heart in soft control,  
Lei in se durch den Sinn,  
  
 fold ing, It thrill - eth through my soul,  
blüht es und schwebt wie Duft da hin,

It thrill - eth through my soul.  
und schwebt wie Duft da - hin.

But if a word be spo - ken, Its beau - ty to con -  
Doch kommt das Wort und fasst es und führt es vor das

vey, The spell at once is bro - ken, 'Twill  
Aug; Wie Ne bel' - grau er - blasst es und

van - ish quite a - way, 'Twill  
schwin - det wie ein Hauch, und

van - ish quite a - way.  
schwin - det wie ein Hauch.

In mel - o - dy deep  
Und den - noch ruht im

hid - den, A - fra - grance lies con - ceal'd, That  
Rei - me ver - bor - gen wohl ein Duft, Den

bring - eth tears un - bid den; Un  
mild aus stil lem Kei me ein

dim.

spo - - ken joy 'twill yield,  
feuch - - tes Au - - ge ruft,

That bring - eth tears un - bid - den; Un -  
Den mild aus stil - lem Kei - me ein

spo - - ken, un - spo - - ken joy 'twill  
feuch - - tes, ein feuch - - tes Au - - ge

yield.  
ruft.

rit.

# LIGHTER FAR IS NOW MY SLUMBER

(IMMER LEISER WIRD MEIN SCHLUMMER)

(Published in 1889)

(Original Key, C $\sharp$ )

HERMANN LINGG  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.105, No 2

Slow and soft (*Langsam und leise*)

**VOICE**

Light - er far is now my slum - ber,  
Im - mer lei - ser wird mein Schlum - mer,

**PIANO**

*pp sempre e legato*

And my sor - rows with - out num - ber seem a shad - owy  
nur wie Schlei - er liegt mein Kum - mer zit - ternd ü - ber

veil ————— o - ver me.————— Oft in  
mir, ————— u - ber - mir ————— Oft im

*dim.*

A musical score for piano and voice. The vocal part is in soprano C major, 2/4 time. The piano accompaniment consists of two staves in bass clef, also in C major, 2/4 time. The lyrics are in German, with some words in English: "dreams thy voice a - gain Call - eth to me ten - der - ly; Trau - me hör' ich dich ru - fen draus vor mei - ner Thür,". The piano part features eighth-note patterns and sustained notes.

But the door  
Nie - mand wacht

is closed to thee:  
und öff - net dir,

*pp*

*dim.*

Musical score for piano and voice. The vocal line continues with the lyrics "Then I wake and weep for bit - ter pain, bit - ich, wei -". The piano accompaniment features a bass line with sustained notes and chords. Measure 12 begins with a forte dynamic (F) in the bass, followed by a piano dynamic (p) in the bass.

- ter, bit - ter pain.  
- ne bit - ter - lich.

Ah, my love, I soon shall per - ish,  
 Ja, ich wer - de ster - ben müs - sen,

And an - oth - er love thou'l cher - ish  
 ei - ne An - dre wirst du küs - sen,

When wenn I'm ich pale bleak and cold, \_\_\_\_\_ pale bleak and und  
 und kalt, \_\_\_\_\_ dim.

cold. \_\_\_\_\_ Ere the May - wind warms the wold, Ere the  
 kalt. \_\_\_\_\_ Eh' die Mai - en - lüf - te wehn, eh' die

thros - tle trills his tune,  
Dros - sel singt im Wald:  
Wouldst thou me  
Willst du mich

a - gain be - hold,  
noch ein - mal sek'n,  
Seek, oh,  
komm', o

poco cresc.

seek me soon,  
kom - me bald,  
seek, oh,  
komm', o

f

seek me soon!  
kom - me bald!

p

# TREACHERY (VERRATH)

(Published in 1889)

(Original Key, B minor)

KARL LEMCKE  
*Translated by Arthur Westbrook*

JOHANNES BRAHMS, Op. 105, N° 5

### Andante assai (*Angemessen bewegt*)

Con moto

'Twas on a sum-mer  
Ich stand in ei - ner

**PIANO**

*mf*

*p*

A musical score for voice and piano. The vocal line is in soprano C major, 2/4 time, with lyrics in English and German. The piano accompaniment is in basso continuo style, providing harmonic support. The vocal part includes a melodic line with eighth and sixteenth note patterns, and the piano part features sustained notes and harmonic chords.

A musical score for two voices and piano. The top staff is soprano vocal line with lyrics: "The moon was bright, the wind was light, The". The bottom staff is tenor vocal line with lyrics: "der Mond schien hell, der Wind ging sacht, der". The piano part is in the basso continuo style, providing harmonic support. The key signature is B-flat major (two flats), and the time signature is common time.

tor - rent swift was flow - ing, was flow - ing.  
Giess - bach floss ge - schwin - de, ge - schwin - de.

The lin - dens near a cot - tage grew; I heard the door-hinge  
Die Lin - de stand vor Lieb - chens Häus, die Thü - re hört ich

sotto  
voce

grat - ing. My false love let a stran - ger out, And  
knar - ren. Mein Schatz liess sacht ein Manns - bild 'raus: „Lass

said, "Don't keep me wait-ing! To-mor-row do not keep me wait-ing, Sweet, I  
 mor - gen mich nicht har - ren; lass mich nicht har - ren, sü - sser

pray! Oh, how I love thee, dear - - y! Just tap up-  
 Mann, wie hab' ich dich so ger - - ne! An's Fen - ster

poco rit. - - -  
 on my win-dow-pane. The oth - er's far a -  
 klo - pfe lei - se an, mein Schatz ist in der -  
 dim. pp poco rit. - - -

way, far a - - way!" Fer - - ne, ja - Fer - - ne!"

### *More spirited (Lebhafte)*

firm for your un - do - - ing. You bear a sword! Mine  
 gut zu uns - 'rem Be - geg - nen, du trägst ein Schwert und  
 own is keen. My bless - ing, my bless - ing on your  
 nückst so kühn, dein' Lieb - schaft, dein' Lieb - schaft will ich  
 woo - ing, my bless-ing, my bless-ing on your woo -  
 seg - nen, dein' Lieb - schaft, dein' Lieb - schaft will ich seg -  
 ing, your woo - - - - ing!"  
 nen, ja seg -

*As at the beginning  
(Wie zu Anfang)*

And  
Und

when the rud - dy, glow - ing sun A - rose up - on the mor - - row,  
als er-schien der lich - te Tag, was fand er auf der Hai - de?

A corpse 'mid tramp-led blos-soms lay, To that false maid-en's  
Ein Tod - ter in den Blu - men lag zu ei - ner Fal - schen

sor - - - - - row, to her sor - - - - - row.  
Lei - - - - - de, ja Lei - - - - - de.

*ff*

# SERENADE (STÄNDCHEN)

(Published in 1889)

(Original Key)

FRANZ KUGLER  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.106, No 1

Allegretto grazioso With graceful motion (*Anmuthig bewegt*)

VOICE

The moon hangs o - ver the hill - tops, And now is the time for love.  
Der Mond steht ü - ber dem Ber - ge, 'so recht für ver - lieb - te Leut;

*dolce*

A foun - tain plays in the gar - den. No  
im Gar - ten rie - selt eie Brun - nen, V sonst

crea - ture there doth move:  
*Stil le weit und breit.*

*pp* > > > *p*

Till to the foot of the terrace  
*Ne - ben der Mau - er 'im Schat - ten,* *(pp)*

Three stu - dents come in the  
*da steh'n der Stu-den - ten*

shade,  
*drei,* With man - do - lins and a zith - er,  
*mit Flöt' und Geig' und Zi - ther,* A -  
*und*

sing - ing a ser - e nadé,  
 sin - gen und spie - len da - bei,  
 V Sing - ing a  
 V sin - gen und  
 cre -

dul - cet ser - e nadé.  
 spie - len da - bei.  
 seen - do



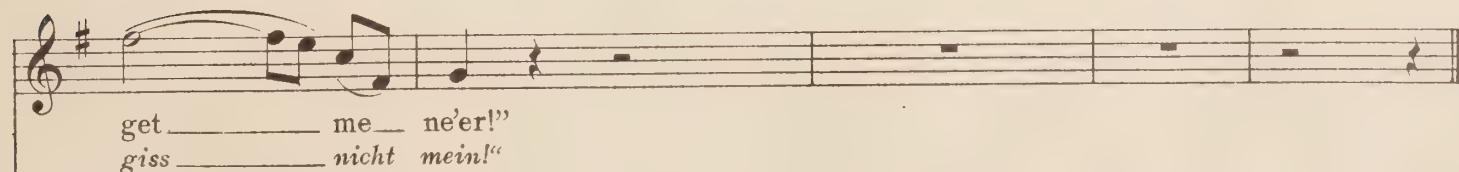
The mu - sic floats to the maid - en, And in a vi - sion fair  
*Die Klän - ge schleichen der Schön-sten* *sacht in den Traum hin - ein,*

*dolce*



She sees the face \_ of her lov - er, And mur - murs, "For -  
*✓ sie schaut den blon - den Ge - lieb - ten , und lis - pelt:* ✓, ver-

*pp*



*p*

# THE FROST WAS WHITE

(ES HING DER REIF)

(Published in 1889)

(Original Key)

KLAUS GROTH (1819-1899)  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 106, No. 3

Dreamily (*Träumerisch*)

**VOICE**

The frost was  
Es hing der

PIANO

molto *p* e dolce

col *Ld*

white on ev - 'ry tree, And ev - 'ry sun - beam  
Reif im Lin - den - baum, wo durch das Licht wie

sil - ver gleamed; The lit - tle cot - tage where you  
Sil - ber floss: ich sah dein Haus, wie hell im

dwell An elf - in pal - ace seemed, an elf - - - in  
*Traum, ein blit - zend Fe - en - schloss, ein blit - - - zend*

pal - ace seemed. Wide o - - - pen  
*Fe - en - schloss. Und of - - - fen*

was your lat - tice there, And I could see your  
*stand das Fen - ster dein, ich kann - - - te dir in's*

form with in,  
Zim - mer seh -

All ra - diant  
Da tratst du

*con Pedale*

in the sun - shine fair, My dark - eyed Elf - in  
in den Son - nen - schein, du dun - kel - ste der

*dim.*

Queen... I paused,  
Feen... Ich bebt'

*pp*

So love - ly was the sight, For  
in se - li - gen Ge - nuss, so

warm and fair as Spring you seemed: But in your  
*früh - lings - warm und wun - der - bar: da merkt ich*

*dim.*

greet - ing cold and chill The frosts of Win - ter  
*gleich an dei - nem Gruss, dass Frost und Win - ter*

gleamed, the frosts \_\_\_\_\_ of Win - -  
*war, dass Frost \_\_\_\_\_ und Win - -*

- - ter gleamed.  
*- - ter war.*

# MY SONGS (MEINE LIEDER)

(Published in 1889)

ADOLF FREY  
Translated by Frederic Field Bullard

(Original Key)

JOHANNES BRAHMS, Op. 106, No. 4

Spirited and soft (*Bewegt und leise*)

**PIANO**

When my heart in be - po - ginnit et - zu

mad - ness With a song would - ness

tell its glad - ness,  
losst die Schwin - gen,

Minschwe - - gled in the mir rhyth - - mic  
ben vor mir her und

meas - - ures Come fond dreams of  
wie - - der blei - che Won - - nen

by - - gone pleas - - ures With the  
un - - ver - ges - - sen, und die

*dim.*

*pp*

shad - ows of the cy - press.  
Schat - ten von Cy - pres - sen.

*calando*

All my songs are songs of  
dun kel klin gen mei ne

sad - - ness, All my songs are  
Lie - - der, dun - - kel klin - - gen -

songs of sad - - - ness!  
mei - - ne Lie - - - der!

*rit.*



















